

THE WALPOLE SOCIETY

1914 - 1915

THE FOURTH ANNUAL VOLUME
OF
THE WALPOLE SOCIETY



58 John Holles, second Earl of Clare, 1656

S. Cooper (enlarged)
original $2\frac{3}{8}$ in. X $2\frac{1}{8}$ in.



62 Henry Sidney, Earl of Romney, 1669

S. Cooper (enlarged)
original $3\frac{1}{4}$ in. X $2\frac{1}{2}$ in.

THE
FOURTH ANNUAL VOLUME
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EDITED BY
A. J. FINBERG

ISSUED ONLY TO SUBSCRIBERS

OXFORD

PRINTED FOR THE WALPOLE SOCIETY BY FREDERICK HALL
AT THE UNIVERSITY PRESS

1916

317122
3-7-36



58 John Mordaunt second Lord of Mordaunt 1648
L. Cooper 1648-70
original size 11 x 14



59 Henry Mordaunt Lord of Rannoch 1579
L. Cooper 1648-70
original size 11 x 14

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‘This country, which does not always err in vaunting its own productions.’

HORACE WALPOLE'S *Anecdotes of Painting in England.*

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v. 4

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THE RIGHT HON. THE EARL OF LYTTON

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BY RICHARD W. GOULDING

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The Committee of the Walpole Society desires to express its grateful acknowledgements to His Grace the Duke of Portland for his kind permission to publish this illustrated Catalogue of his collection of Miniatures, and for his generous contribution towards the cost.

THE
WELBECK ABBEY MINIATURES

BELONGING TO
HIS GRACE THE DUKE OF PORTLAND
K.G., G.C.V.O.

A Catalogue Raisonné

BY
RICHARD W. GOULDING
LIBRARIAN AT WELBECK ABBEY

'Tis pitty that in noblemen's galleries the names are not writt on or behind the pictures.'

JOHN AUBREY

'Every old picture . . . is not by Holbein, nor every miniature by Hilliard or Oliver.'

HORACE WALPOLE

MCMXVI

THE WELBECK ABBEY MINIATURES

BY

RICHARD W. GOULDING.

‘Any representation, made by a faithful human creature, of that Face and Figure, which *he* saw with his eyes, and which I can never see with mine, is now valuable to me, and much better than none at all.’—
THOMAS CARLYLE.

INTRODUCTION

THE nucleus of the Welbeck collection of miniatures consists of portraits of members and connexions of the families of Cavendish and Holles, which were inherited by the Lady Henrietta Cavendish Holles, wife of Edward Harley, second Earl of Oxford and Earl Mortimer.

To them were added miniatures of the Harley family into which she married, and those painted for, and acquired by, her husband, he being the son of Robert Harley, who was successively Speaker, Secretary of State, Chancellor of the Exchequer, and Lord High Treasurer in the reign of Queen Anne, and who was created Earl of Oxford and Earl Mortimer in 1711.

The second Earl of Oxford, who was known as Lord Harley from 1711 to 1724, was an antiquary, a bibliophile, a collector of works of art, and the friend of literary and learned men. He inherited his love of books from his father, and his ardour for collecting was kindled early in life, for long bills are extant, recording purchases made by him when he was a student at Christ Church.

After his death his pictures, prints, bronzes, marbles, busts, coins, and medals were dispersed. So also was his library of books, of which Dr. Johnson said that it excelled any library that had ever been offered for sale. But his manuscripts were kept intact. Under the name of the Harleian manuscripts they found a home in the British Museum; and they have immortalized the names of the father and son who, with an ardent love of literature and with what Johnson calls ‘generous and exalted curiosity’, dedicated time and fortune to the pleasurable task of forming the collection.

Mr. G. Goodwin, writing in the *Dictionary of National Biography*, says that the second Lord Oxford ‘usually bought’ his books, manuscripts, pictures, &c.,

'at prices much beyond their worth', but correspondence and bills prove that this was not so; and it is safe to assert that during the years that he had the advantage of the advice of his learned library-keeper, Humfrey Wanley, he always had a pennyworth for his penny, and oftentimes what Wanley calls 'a lumping pennyworth'. Dr. Sherard was once desirous of selling a miniature, and he left it with the library-keeper for inspection. It was not approved, and Wanley writes (20 February 1723-4): 'I restored to him that Picture of K. Charles II in Miniature, which he left with Me, my Lord having a finer'.

Three instances of Wanley's bargaining may be quoted: In 1716 he was in treaty with Thomas Baker, of Cambridge, for the purchase of his manuscripts, and was anxious to complete the transaction in such a method as to 'prevent afterclaps'. Giving an account of his negotiations to Lord Harley on December 4, he says that Mr. Baker 'is much more lean than he was two months ago. . . . I know not how soon he may drop off'. Two days later the bargain was struck, Humfrey buying, in addition to the manuscripts, 'a Select parcel of Printed books' for twenty guineas, concerning which he writes triumphantly: 'they are worth more by far, yet I begged his K. Henry VIIth's Picture for you into the Bargain'.¹

On the 27th June 1720, he visited John Warburton, the herald, and offered him one hundred guineas for his old manuscripts. Warburton wished to sell them, but wanted a better price, and there were five subsequent interviews on the subject, the issue being that he was induced to accept the sum originally offered 'without the advancement of a single farthing'.

On the 6th May 1724, a certain Monsieur Du Pis came to Wanley to offer a manuscript for sale, and 'stump'd up the value of it'. Wanley listened gravely, but, hearing the price, exclaimed 'il ne vaut rien', and straightway, despite remonstrances, saw his visitor to the door, 'which he took as a piece of Ceremony, but indeed it was to see him out of the House without stealing something'.

Lord Oxford's interest in his miniatures is evinced by the fact that many of them still retain on their backs the numbers² and the labels that he wrote (in part or in whole).

Many of them were framed for him in pear-tree wood stained black³ by Bernard Lens, the limner, several of whose bills for these frames are at Welbeck.

Lord Oxford made tours through many parts of England, and acquired a vast amount of miscellaneous information about persons, places, works of art, and monuments of antiquity. His intention of methodizing his notes was

¹ This picture is no. 337 in the Welbeck collection.

² The numbers correspond with those of Vertue's Catalogue, 1743.

³ One of these frames is illustrated on plate xviii. Divers miniatures at Burghley House are in similar frames.

unfulfilled at his death, on hearing of which his friend George Vertue wrote (*Brit. Mus. Add.* 23093, f. 18b): 'The True noble and beneficent Edward Earl of Oxford and Earl Mortimer Baron of Wigmore born 2^d of June 1688¹ and dy'd y^e 16 June 1741—a Friend Noble—generous—good, and amiable to me, above all men a true Friend, the loss not to be expressed'.²

After her husband's death, the Countess employed Vertue to make a catalogue of all her pictures and miniatures. A fragment of the picture-catalogue survives in *Brit. Mus. Add.* 23089, f. 176; and a contemporary copy of the catalogue of miniatures is at Welbeck, but the original made in January 1742-3 was lost in 1858. This catalogue enumerates 185 items, but it was not a complete list, as the catalogue of pictures made in 1747 includes several items that are now classed as miniatures; and others are named in 'A Particular of Several things in the Black Ebony Cabinet', 30 July 1741.

The Countess of Oxford died in 1755, and the collection passed to her daughter Margaret (Prior's 'noble, lovely, little Peggy'), who in 1734 had married William Bentinck, second Duke of Portland. The Duchess had tastes analogous to those of her father, and she was an indefatigable collector of paintings, prints, drawings, jewels, coins, medals, seals, snuff-boxes, and specimens of natural history. Her most famous acquisition was the Barberini or Portland Vase,³ which she purchased from Sir William Hamilton. She was, moreover, an accomplished botanist, and was the first to record as an English species the fungus called by Linnaeus *Hydnum auriscalpium*.

Her husband (the grandson of William III's friend, William Bentinck, Earl of Portland) possessed several miniatures—those of his father, mother, grandmother, King William, Queen Mary, and others. These naturally were added to the collection, as were, at subsequent dates, other portraits of members of the family and their friends.

With these additions the collection passed successively to the third, fourth, fifth, and sixth Dukes of Portland, and the present writer hopes that it may (with augmentations) be inherited by a long line of Dukes who shall in their own persons exemplify the virtues of their noble progenitors.

The fifth Duke made about eighty additions to the collection, which now comprises more than 400 items, representing the work of about eighty artists, the examples of N. Hilliard, I. and P. Oliver, S. Cooper, T. Flatman, J. Petitot, L. Cross, B. Lens, and C. F. Zincke being particularly noteworthy.

In 1857 the fifth Duke lent 123 of the miniatures to the Manchester Art Treasures Exhibition. They were put into the hands of, and arranged by, the

¹ An error for 1689.

² Vertue designed and executed a medal as a memorial of Lord Oxford's benevolence and friendship.

³ On loan at the British Museum since 1810.

official who had charge of the Gallery of British Portraits and Historical Miniatures, to whom was also lent the catalogue drawn up by George Vertue, to which reference has already been made.

When the exhibition closed, the official asked that the miniatures might be entrusted to his personal charge, so that he might re-arrange them, and make a catalogue on similar lines to that of Vertue. The Duke complied with the request, and lent him the miniatures that had been exhibited, as well as 65 others (44 being transmitted in March, and 21 in May, 1858), the total being 188. Two years later, the Duke, having received no tidings as to the progress of the re-arrangement and the catalogue, caused inquiries to be made, and he then learned that the official had betrayed his trust, and had pawned many of the miniatures. Thereupon, on 1 July 1860, he dispatched Mr. Charles Taylor, of Worksop (who was then engaged in cataloguing the Welbeck pictures), to London, to co-operate with his steward, Mr. Charles Baker, in order to effect the recovery of the miniatures. The business occupied them for a month, by the end of which time they had recovered 183 out of the total 188. The other five, and Vertue's catalogue, they did not succeed in tracing. Forty-one miniatures had been pledged with Attenborough of Fleet Street, and six other pawn-brokers had thirty-one, the amount raised on the whole being only £197. Charles Taylor, who kept a detailed account of his proceedings and expenditure, has recorded the fact that the miniatures were surrendered to the Duke on his paying the sums advanced on them, together with interest at the rate of fifteen per centum. The Duke was an utter stranger to vindictive feelings, and when he was advised that a prosecution should be instituted, not only did he emphatically forbid any such procedure, but he stated that if the delinquent's wife were in need, he would be willing to contribute towards her relief. For her and her family he 'feared disgrace'.¹

IDENTIFICATION OF MINIATURES AND PAINTERS.

Attempts to identify anonymous portraits are attended with many difficulties, and when once the names have been lost, it is possible that they may never be recovered.

In this catalogue an endeavour has been made to separate facts from conjectures, and the following pages are besprinkled with words indicative of dubiety.

Where, for instance, the word *called* is used, as in the case of no. 28:

¹ *Vide* foot-note 1 on p. 149.

'Called Earl of Arundel', it means that the name has been associated with the miniature, but that the compiler has not satisfied himself that it is an authentic appellation. Other degrees of doubt are signified by *perhaps*, *probably*, *thought to be*, &c., and it has been deemed more prudent in some cases to adopt the cautious phrase *in the manner (or style) of* a particular artist, than to run the risk of a mistaken attribution by saying that a specified miniature is *by* such and such an artist.

In his preface to a volume of *Historical Portraits*, 1911, Mr. C. F. Bell writes: 'The greater number of the seventeenth-century miniatures in public and private collections are, of course, named; but even with a liberal allowance of credulity it is impossible to admit that more than one-quarter of them have any solid claim to authenticity in this respect. In no branch of iconography is so much caution and scepticism required as in dealing with miniatures'.

Similar views are expressed by M. Henri Clouzot in an article on Jean Petitot and his enamels (*La Revue de l'Art*, xxxvi. 72): 'Pourquoi ces premiers amateurs du xviii^e siècle négligent-ils d'identifier les personnages représentés sur leurs émaux? Peut-être est-il déjà trop tard pour beaucoup. Peut-être aussi, dès ce temps-là, l'amour-propre des collectionneurs préfère-t-il laisser mettre un nom illustre sur une figure que des recherches approfondies pourraient faire descendre à un rang très ordinaire de petite noblesse ou de bourgeoisie'.

Equally great in many instances is the difficulty of assigning the names of painters to particular miniatures.

Divers painters' names have survived, but of some of them no signed works are known to exist. This is the case with Susanna Hornebaud, who is stated 'to have practised painting in miniature in England with the greatest success, being much patronised by Henry the Eighth and by the Court' (J. G. Nichols, *Archaeologia*, xxxix. 29).

In the case of others, signed examples are too rare to enable the student to obtain any adequate impression of a given artist's range of style, and doubtless there were many limners whose names are lost in oblivion.

Initials used as signatures do not always enable us to determine the names of painters, and as an instance of the inadequacy of a single initial, we may take the *S* found on a limning of Edward VI at Madresfield Court. Dr. Williamson reproduces it on plate v of his *Portrait Miniatures*, 1904, and identifies the painter as Gwillim Stretes, who is known to have painted portraits of Edward. When, however, the miniature was exhibited at Brussels in 1912, the signature was interpreted as that of Shute.

And to this last-named artist a miniature of later date, no. 15 in the Pierpont Morgan collection, has been attributed. It represents a lady, considered by Dr. Williamson, in his superb catalogue of the collection, to be Doña Maria,

Infanta of Portugal, who died in 1578.¹ The background is blue, bespangled with stars, and it bears the signature S.

Shoote is mentioned (as also is Betts) by Richard Haydocke in his preface to his translation of *Lomazzo on Painting*, published in 1598, as among 'some of our countrymen' known for their limnings, and the *Shoote* thus named may be the limner of the miniatures signed S. Horace Walpole *supposed* that he was the same person as John Shute, painter and architect, who flourished *circa* 1550-70, and who, in 1563, published a treatise on architecture.

There were two painters of the name of Betts, or Bettes: John and Thomas, and their names are included in a list of English painters given by Francis Meres in his *Palladis Tamia*, published in 1598. *Vide* p. 65, foot-note 4; and Pierpont Morgan Collection, no. 79 (Earl of Bristol, stated to be signed T. B.).

Levina Teerlinc was another early miniaturist. She was appointed court-painter to Edward VI in 1547, and was continued in office by Mary I and Elizabeth. She gave to Mary a little picture of the Holy Trinity; she also painted a portrait of Queen Elizabeth (described as finely painted upon a card), which she presented to the Queen as a New Year's gift in the first year of her reign; and a few years later she presented a miniature of the Queen's person and other personages set in a box (J. G. Nichols, *Archaeologia*, xxxix. 39). Various miniatures have been ascribed to her, but all the ascriptions appear to be destitute of ancient authority. *Vide* p. 34, foot-notes 1 and 6.

As an example of an artist whose initials have not sufficed to identify him, H. J. may be quoted, this signature occurring on a pen and ink portrait of Mary I, found on the patent creating the Barony of Howard of Effingham, 11 March, 1 Mary I (1554).² For another example *vide* no. 45 in this Catalogue, where the signature G I. is found.

The foregoing paragraphs might be greatly amplified, but they are enough to show some of the difficulties with which a study of early miniature portraits is attended. They show, too, that it is easier to advance hypotheses than to prove them, and that caution must be exercised with regard to modern attributions of particular limnings to particular painters.

NOTES AS TO COSTUME.

A knowledge of the history of costume is useful in enabling us to assign approximate dates to undated portraits, and the dates thus ascertained have to be considered in their relations to the names by which many portraits are tradi-

¹ The costume and style of hair-dressing would rather, I think, indicate a date about twenty years subsequent to 1578.

² This patent is in the possession of the Earl of Effingham, at Tusmore Park.

tionally known. In some cases costume permits us to say that a name is possible or probable, but in others we have to conclude that the name is doubtful, or even entirely inadmissible.

An authenticated list of the precise years during which particular fashions prevailed would involve prolonged research, but it would supply a want long felt by the student of English portraiture. From time to time I have made notes as to the *floruit* of certain items of dress, and some of these notes referring to fashions which can be seen in the illustrations to this catalogue are here printed, in the hope that they may lead some one to pursue the subject further. The lists make no pretence of being exhaustive, nor are they to be understood as denoting either the year in which a fashion was introduced, or that to which it survived, but they may be regarded as giving trustworthy approximate periods for the fashions that are specified, seeing that all the miniatures and pictures quoted bear authentic dates, except in a few instances where other definite proofs of the dates are indicated.¹

RUFFS WORN BY MEN.

Small, pleated, high, closely fitting, as in no. 18. Plate III.

1566. Second Earl of Southampton. (Picture, Bridgewater House.)

1571. No. 18.

The same, larger and higher, as in no. 25. Plate VI.

1574. Hilliard, by himself. (Montagu House, B 19.)

1575. A man. (Picture no. 10, Welbeck.)

1576. Earl of Devonshire. (Picture, Hardwick.)

1618. Sir Walter Raleigh. (Belvoir Castle.)

Loosely pleated, spreading, as in no. 16. Plate I.

1588. A man. (Pierpont Morgan, no. 76.)

1591. No. 16.

1595. A man. (Queen of Holland; Williamson, 1904, pl. XIII. 9.)

1600. Sir William Paddy. (Walpole Society, vol. iii, pl. XXII.)

1609. Earl of Shrewsbury. (Picture no. 498, Welbeck.)

Loosely frilled, rising, with narrow lace edges, as in no. 46. Plate VIII.

1611. Earl of Clare. (Picture no. 490, Welbeck.)

Falling straight, with narrow lace edge, as in no. 45. Plate VII.

1621. Fletcher. (Picture no. 247, Welbeck.)

1623. Robert Carr. (Pierpont Morgan, no. 67.)

¹ Miniatures in this collection are mentioned by numbers only. The sources of other miniatures and pictures are given in parentheses.

Loosely frilled, falling with a slight curve, with narrow lace edge, as in no. 43. Plate vii.

- 1590. Denzil Holles.¹ (Picture no. 488, Welbeck.)
- 1618. Young Walter Raleigh. (Belvoir Castle.)
- 1619. A young man, by P. Oliver. (Victoria and Albert Museum, 117-'88.)
- 1620. Earl of Middlesex, by Mytens. (Picture, Knole.)
- 1625. Sir John Thornhagh. (Picture, Thonock Hall.)
- 1627. Sir Gervase Holles. (Picture no. 586, Welbeck.)
- 1630. Charles I. (Montagu House, A 4.)
- 1639. No. 78. Plate xiv.
- 1641. No. 79. (Year known from age recorded.) Plate vii.

COLLARS WORN BY MEN.

Narrow, falling, with lace edge (or sometimes of lace), called by George Vertue a laced falling band', as in nos. 15, 24, and 28. Plates i and iv

- 1586. No. 15.
Sir Gervase Holles. (Picture no. 585, Welbeck.)
- 1588. *Called* Earl of Oxford. (Montagu House, B 30.)
- 1598. The Brothers Browne. (Burghley House.)

Broad, falling, plain, ends wide apart, called by Vertue 'a plain band', as in nos. 27 and 32. Plates v and vi.

- 1603. No. 20. Plate v.

The same, with ends close together, and with narrow lace edge, as in no. 13. Plate iv.

- 1603. Earl of Southampton. (Windsor Castle.)

Stiff, standing, plain, called by Vertue 'a stiff band', as in no. 14. Plate iii.

- 1616. No. 14.

The same, with lace edge, as in no. 17. Plate iii.

- 1606. No. 36.
- 1616. Earl of Dorset. (Victoria and Albert Museum, 721-'82.)

Broad, falling, with deep point lace border,² as in no. 275. Plate xxiv.

- 1630. A man, by Colison. (Madresfield Court.)
- 1632. Sir Kenelm Digby. (Sherborne Castle.)
- 1637. Lord Buckhurst and Edward Sackville. (Picture, Knole.)
- 1638. No. 275.

¹ Picture is not dated, but Holles died in that year.

² Occasionally the ends were tied cravat-wise, as in no. 277 (1638).

Narrow, plain, falling, called by Vertue 'a falling band', as in no. 121.¹
Plate xviii.

1639. Charles I. (Dominion of the Sea Medal.)

1646. Richard Cromwell, by Hoskins. (Montagu House, F 4.)

1649. Fairfax. (Pierpont Morgan, no. 107.)

1657. Campden. (Id., no. 101.)

The same, broader, with tassels, as in nos. 53 and 89. Plates x and xv.

1651. Charles II. (Hartwell House. Dated replica of no. 89.)

1656. Sir H. Bedingfeld. (Pierpont Morgan, no. 113.)

The same, very broad, as in no. 55. Plate x.

1657. *Called* Cooper. (Victoria and Albert Museum, D 91.)

1659. Algernon Sidney. (Montagu House, F 5.)

1661. No. 55.

The same, with scroll pattern, called by Vertue 'a laced square band', as in no. 56. Plate x.

1665. Charles II, by S. Cooper. (Goodwood.)

1668. Charles II, by D. Paton. (Ham House.)

CRAVATS.

Short, twisted,² as in no. 75. Plate xv.

1656. General Fleetwood, by Des Granges. (Madresfield Court.)

1657. John Fanshawe. (Pierpont Morgan, no. 105.)

1662. No. 75.

1669. Sandwich, by Cooper. (Victoria and Albert Museum, D 93.)

Short, twisted, tied with ribbons, as in no. 62. Plate ix.

1664. *Called* Richard Cromwell. (Exhibited, South Kensington, 1865,
Cat. no. 880.)

1667. A man, by Cooper. (University Galleries, Oxford.)

1669. No. 62.

No. 60. Plate xi.

1672. Prince Rupert. (Picture, Magdalen College, Oxford.)

¹ A similar collar had been in vogue at an earlier period, e. g.:

1593. 'Charles Blount.' (Madresfield Court.)

1594. Charles Blount. (Picture no. 493, Welbeck.)

² A similar cravat is found in an engraving of Sir John Caesar, from a miniature on brass (Edmund Lodge: *Life of Sir Julius Caesar*, p. 52). Sir John died in 1647, and I do not know on what authority the miniature bears his name—hence it is not included as a certain example in the list. The earliest quotation for the word 'cravat', given in the *N.E.D.*, is dated 1656, when Blount defined it as 'a new fashioned Gorget which women wear'.

Long, lace, with clearly defined pattern, as in nos. 91 and 174. Plates xv and xvi.

1674. Duke of Beaufort, by M. Beale. (Madresfield Court.)

1680. Duke of Albemarle, by Cross. (Mr. E. M. Hodgkins.)

1683. No. 91.

1684. No. 372. Plate xxi.

1697. Earl of Portland, by Kneller. (Picture no. 361, Welbeck.)

Long, plain, with a small pattern at the ends, as in no. 148. Plate xvii.

1702. Earl of Portland, by Du Bois. (Picture no. 950, Welbeck.)

1712. Marlborough, by Forster. (Victoria and Albert Museum, 1157-'01.)

1718. No. 148.

HAIR OF LADIES.

Brushed above forehead in a high, smooth mass, in association with a high, open collar, sometimes pleated, as in no. 30. Plate vi.

1596. Hair of girls in group of Barbara Lady Sidney and her children. (Picture, Penshurst, Walpole Society, vol. iii, pl. x.)

1600. Hair of lady in group: Visit of Queen Elizabeth to Blackfriars, by Gheeraerts.¹ (Walpole Society, vol. iii, frontispiece.)

Flat on top of head, a few tiny curls on forehead, knot behind, sometimes entwined with pearls, in curls by sides to shoulders, as in no. 276. Plate xxiv.

1632. Henrietta Maria, by Hoskins. (Rijks-Museum, Amsterdam, no. 2842.)

Venetia Lady Digby. (Sherborne Castle.)

1639. No. 276.

1648. *Called* Duchess of Richmond, by Des Granges. (Montagu House, CC 8.)

Similar to last, but with corkscrew curls over forehead.

1634. Bridget Lady Hickman. (Picture, Thonock Hall.)

1638. Catherine Bruce. (Ham House.)

Similar to last, but with a solitary curl in centre of forehead.

1654. Lady Katherine Harington. (Print by Faithorne.)

Similar to last, but with no curls on forehead, as in no. 159. Plate vii.

1650. Lady Mary Fairfax. (Montagu House, N 18.)

1653. No. 80.

1654. No. 65. Plate x.

1655. No. 159.

1656. A lady, by Cooper. (Mrs. Wyndham Cook.)

¹ Date known from the historical episode depicted.

Flat on top of head, few small curls on forehead, and stand-off curls by the sides, as in no. 109. Plate xvii.

1660-2. Theodosia Capell, Lady Cornbury.¹ (Picture no. 345, Welbeck.)

1667. Frances Brooke. (Pierpont Morgan, no. 130.)

Curly clusters to ears, generally parted in middle, one long lock falling to shoulder, as in no. 165. Plate xvi.

1678. Nos. 175 (plate xv), 177, 178.² [Gallery.]

1682. Duchess of Portsmouth, by Mignard. (Picture, National Portrait

Loose on top of head and at sides, one long lock falling to shoulder, as in no. 163. Plate xiv.

1680. Countess of Ogle.² (Picture no. 543, Welbeck.)

1684. No. 115.

Loose and rather high above forehead, falling loosely to shoulders, as in no. 142.

1709. Duchess of Marlborough, by Forster. (Victoria and Albert Museum.)

Similar to last, but not so high over forehead, as in no. 188.

1716. Lady Henrietta Harley, by Kneller. (Picture no. 454, Welbeck.)

1717. No. 188.

Similar to last, with a tiny curl at each temple, as in no. 138. Plate xix.

1702. Viscountess Fane, by Schalcken. (Picture, Chevening.)

1705. Anne Lennard, by J. Verelst. (Picture, Wickham Court.)

1709. No. 138.

BODICE.

Cut nearly straight across bosom, tight, as in no. 159. Plate vii.

1653. No. 80.

1654. No. 65. Plate x.

1655. No. 159.

Similar to last, with loops down the front, as in no. 109. Plate xvii.

1667. Frances Brooke. (Pierpont Morgan, no. 130.)

Low and loose at bosom, generally fastened in centre by a single button, as in no. 163. Plate xiv.

1678. No. 177.²

1680. Countess of Ogle.² (Picture no. 543, Welbeck.)

1684. No. 115.

¹ Picture is not dated, but it is a double portrait of husband and wife. The marriage took place in 1660, and the lady died in 1662.

² Date of payment in account book at Welbeck.

EARLIER CATALOGUES AND LISTS.

The earlier catalogues and lists to which references are made in the following pages are :

(a) UNDATED LIST MADE BY GEORGE VERTUE. This is found in one of Vertue's note-books in the British Museum (*Add. MSS.* 23071, f. 55). It is headed: 'A Cabinet of Curious Limnings—Ld. Oxford's', and it enumerates fifty-five items.

(b) CATALOGUE BY GEORGE VERTUE, JANUARY 1743. This is not in Vertue's handwriting, but is a contemporary copy. With reference to it Henrietta Countess of Oxford wrote (17 February 1743): 'I think there are some mistakes'. It is headed: 'The Right Honorable The Countess of Oxford's Miniatures, Enamel & Limned Pictures, taken Jan^y 1742-3', and its entries are cited under their respective numbers.

The following items have not been found :

2. A Large Square Enamell'd Picture, being a Mater Dolorosa in tears wringing her hands; from an Original by Guido, done on a large Enamell'd Plate by Mr. Zincke.
[This was no. 224 in the Welbeck Inventory, 1854.]
57. Dutchess of Albermarle [*sic*] in an Oval.
[Exhibited at Manchester, 1857, A 3. It was then in a gilt case.]
83. Duke of Shrewsbury, by Cross.
[No. 43 in Vertue's Undated List. Acquired by Edward Lord Harley from Matthew Prior's collection in 1721, and described by Adrian Drift (Prior's secretary) as 'A Limning of the Duke of Shrewsbury's Picture set in Gold'. It was exhibited at Manchester in 1857, A 9.]
85. French Lady Hollis Sister. [Described in the same words as no. 76 in the list, and apparently an inadvertent repetition.]
119. King Charles 1st, Carisbroke Castle—a Limning.
[Lot 2936 in twenty-seventh day's sale of the Portland Museum, 1786.]
140. Lewis 14th K. of France set round with Diamonds. ☞ Ciphers Enamel'd.
148. A Gentleman in a brown full Wig, & Laced Cravat, a Bracelett set in Gold.
162. The Dutchess of Richmond ND.
[A limning set in gold, exhibited at Manchester, 1857, A 7.]
165. a Country Girl in a Straw hat, some fruit in a Basket, and some flowers.
[Exhibited at Manchester, 1857, A 15.]
167. Enamel. St. George on Horseback killing the Dragon, not mounted.

- 169. Enamel. St. George on Horseback, not mounted—in his Shield a white Cross.
- 171. Black & white Onix Engraved St. George on horseback. Cameo mounted in Gold.
- 172. a Blew Stone (a Sapphire) the head of Q.
- 173. St. George on horseback, an Onyx brown & white.
[Nos. 173 and 169 probably correspond with lot 71 in the sale of the Cameos of Margaret Duchess Dowager of Portland, 1786: 'St. George and the Dragon on an onyx and a ditto neatly enamelled'.]
- 176. A curious Drawing of Galatea & Cupids, with the Pen, in a Square.
- 178. Enamel—Prince ? set in Gold.
- 179. A Profil Model in Wax of Lewis 14th.

(c) LIST MADE *CIRCA* 1790. Only seventy-three items are enumerated.

(d) LIST MADE *CIRCA* 1832. One hundred and thirty-two miniatures are recorded.

No. 61 has not been found. It is described as Lady Oxford's favourite Arabian, and elsewhere it is stated to be an enamel by Zincke. It was no. 91 in the Inventory, 1854; and no. 70 in McKay's Inventory, 1880.

(e) LIST CONTAINED IN THE WELBECK INVENTORY, 1854.

No. 201 (an enamel by Zincke of the dog 'Casey') has not been found.

(f) LIST OF MINIATURES EXHIBITED AT MANCHESTER, 1857.

(g) INVENTORY MADE BY ANDREW MCKAY, 1880. The original draft was given to the Duke of Portland by the compiler's son, October 1901.

(h) LIST *CIRCA* 1890. The original disappeared in 1900 after the fire that occurred at Welbeck Abbey, but there is an abbreviated copy in the handwriting of Captain Charles Lindsay. This list was compiled by Andrew McKay, but it differs in divers particulars from the Inventory made in 1880.

(i) A PARTICULAR OF THINGS IN THE BLACK EBONY CABINET, 1741, i. e. of Curiosities belonging to Edward Harley, second Earl of Oxford.

The following miniatures named in this 'Particular' are not now in the collection :

- 24. An Enamel picture of Cardinal Mazarine, by Pettitot, in a Black Ebony case.
- 34. The Wise men offering, being an Antient Enamel in Gold, in a Shagreen case Studed with Gold. [Sold, 1786, Duchess of Portland's Cameos, &c., Cat., no. 44.]
- 43. A Small Miniture Head of Card. Woolsey sett in a Ring, Round the Head the Lord's Prayer.
- 105. A Drawing in Oyle of our Savior's Head.

A LOST LIST. In addition to the labels inscribed in whole or in part by the second Earl of Oxford, found on the backs of many of the miniatures, there are also other labels bearing the letters CA or CB followed by numbers in a handwriting unknown to the present compiler. Possibly they may refer to an arrangement of the collection made by Mrs. Delany, who, writing from Welbeck, 14 September 1756, to Mrs. Dewes, says: 'I have undertaken to set the Duchess of Portland's miniatures in order, as she does not like to trust them to anybody else, and for want of proper airing they are in danger of being spoiled. Such Petitots! such Olivers! and such Coopers! You may believe the employment is not unpleasant'. (*Autobiography and Correspondence of Mrs. Delany*, 1861, iii. 439.)

SALE OF THE PORTLAND MUSEUM, 1786

Divers miniatures belonging to Margaret Duchess Dowager of Portland were included in this sale. Those that have names in the Sale Catalogue are:

- 484. A tortoiseshell box . . . with a picture inside of Mary Queen of Scots.
- 2933. Madame de Sévigné, a portrait of a General, enamelled, and a circular portrait of Ceres.
- 2935. Lewis XIV, finely enamelled, by Petitot.
- 2936. A large and fine portrait of King Charles I when at Carisbrook, set in silver gilt.
- 2937. Earl of Surrey, by Humphreys, black frame and cover.
- 2938. Shakespeare, by ditto, in a similar frame.
- 2939. Infant Jesus sleeping, painted upon lapis lazuli, of an octagon form.
- 2940. Two Miniatures, in a locket, gold enamelled, of the great Sir Walter Raleigh and his son Capt. Walter Raleigh. [Now at Belvoir Castle.]
- 2941. La Duchesse de la Vallière, enamelled, by Petitot.
- 2942. William Herbert, Earl of Pembroke, by Isaac Oliver, 1616. [Now at Belvoir Castle.]
- 2943. Lady Frances Cecil, Countess of Cumberland, by John Hoskins. [Now at Belvoir Castle.]
- 2946. Two miniatures of Milton and his Mother. In a tortoiseshell case. [Now at Belvoir Castle.]
- 2947. Miniature Head of Our Saviour, by Isaac Oliver, set in gold. From the collection of Dr. Mead. [Now at Enville Hall.]

In the section 'Cameos, Intaglios', &c., with a separate numeration, were:

- 44. The Adoration of the Magi, beautifully enamelled on gold, in relievo, in a solid gold frame.
- 51. A silver patch box, with a fine miniature of a sleeping Venus.
- 55. A portrait in miniature of the Duchess of York, set in gold.
- 62. A large octagon Gold Snuff Box, made by Drais, at Paris, with ten curious and elegant landscapes by Blarenberg, finished in the most exquisite manner.

OTHER ITEMS FORMERLY IN THE COLLECTION.

'A Drawing of Mr Fathorn of Sr Rob: Peake', purchased by the second Earl of Oxford from Bernard Lens, 13 January 1729-30.

Oval miniature, $1\frac{3}{16} \times 1$ in., marked on back of frame 'Southampton'. (Cat. of Welbeck Pictures, 1861, no. 583.)

John Hampden, in armour, by Samuel Cooper. (Purchased for the fifth Duke of Portland at the Northwick sale, 1859. Cat. no. 648.)

INDEX OF ARTISTS

Most of the examples from other collections quoted in this Index have been seen by the compiler, and the others that are named are known to him by reproductions. The lists are not, and make no pretence of being, complete. They merely consist of *some* authentic specimens arranged chronologically.

ABEL, E. H., *fl.* second half of eighteenth century. Worked at Bremen.

Signed : 327.

ARLAUD, BENJAMIN, *fl.* 1706-31.

John Achard¹ informed George Vertue that Arlaud lived at Geneva for some time, and that he had been in England (*vide* note on no. 129). Vertue (*Brit. Mus. Add.* 23070, p. 105) mentions a limning painted by him in 1715 'curiously neat, well coloured and well drawn', and adds 'this Mr. Arlaud was limner to the King or Queen till he died; whether he had a salary or not I can't tell: by this picture he shows [himself] to be a Master of his Art'. It is safe to say that Vertue would have expressed the same opinion if he had been considering the examples in this collection.

Among signed and dated examples are :

1706. Christian V of Denmark (?). (Rijks-Museum, Amsterdam, no. 2819.)

Johann Wilhelm, Kurfürst von der Pfalz. (Nat. Mus., Munich. Cat., 1911, no. 352.)

Maria Anna Luise, wife of the last named. (Id., no. 353.)

1731. General Wade. (Pierpont Morgan, no. 186.)

Signed : 129, 137, 138. Unsigned : 130, 131.

AUGUSTIN, JEAN BAPTISTE JACQUES, 1759-1832. *French.*

Signed : S 11.

B, G. An enamel, no. 332, is signed G B.

BARBER, LUCIUS, *ob.* 1767, painter in enamel.

Dr. Williamson (*Portrait Miniatures*, 1904, i. 182) states that he was a Swede who lived in London, and he records the date of his death. He is mentioned in a letter written 16 December 1755, by Mrs. Delany² to Mrs. Dewes: 'Lucius Barber has copied

¹ John Achard, a native of Switzerland, was, in 1724, appointed tutor to the sons of the first Duke of Portland. He made divers notes about the pictures at Bulstrode (then the Duke of Portland's family seat), and he was a collector of medals. After his tutorial duties had ended he lived with the family as a friend, and he died in 1770. Margaret Duchess Dowager of Portland was his residuary legatee. He is the subject of an article in the *National Review*, September 1913, pp. 85-101.

² *Autobiography and Correspondence of Mrs. Delany*, iii. 385. In this correspondence there are several references to works of 'Mr. Barber' as preferable to those of Zincke, but in Strickland's *Dictionary of Irish Artists* it is stated that these allusions are to Rupert Barber. They are therefore omitted here.

Mrs. Pointz's picture of Lady Sarah Cowper for me, incomparably'. He exhibited a few of his works at the Society of Artists in 1763, 1765, and 1766.

Signed : 211.

BARNARD, MRS. EMILY.

Emily Cummins was born at Woodville, Cork. She studied at Munich under Wilhelm von Kaulbach, married William Barnard, of Valparaiso, and spent six years in South America. After her husband's death she returned to England, and took up art as a profession, her first sitter being Sir Frederick Milner, Bart. (*The Woman at Home*, August 1906, pp. 396-401).

Nos. 396, 398.

BAUDOUIN, PIERRE ANTOINE, 1723-69.

Born and died at Paris; pupil of François Boucher, whose younger daughter he married.

Vide no. 336.

BEALE, CHARLES, fl. 1660-88.

Son of Mary Beale, the portrait-painter. In March 1676-7 he was sent by his father¹ 'to Mr. Flatman's in order to his beginning to learn to limme of him'. He was born 28 May 1660, 'painted both in oil and water-colours, but mostly in the latter', and suffered from weakness in the eyes.² Some of his works are signed B, others CB in cipher. Among them are :

The Duchess of Buckingham. (Madresfield Court.)

Miss Anne Jennens. (Id.)

An unnamed divine. (Id.)

Sir Isaac Newton. (Burghley House.)

Archbishop Tillotson. (Windsor Castle.)

The following are signed and dated :

1679. Sir Peter Lely, three-quarter length. (Victoria and Albert Museum, no. 555-'05.³)

Anthony Triest, Bishop of Ghent, after Van Dyck. (Id., no. D 132.)

[Red chalk drawings, unsigned, corresponding with these two miniatures, are in the British Museum, where there are also eleven studies in red chalk, each signed with his monogram.]

1688. Samuel Pepys. (Montagu House, R 22. In Cat. attributed to L. Cross.)

A young man. (Clumber House.)

A portrait of Charles Beale was engraved by T. Chambars for Walpole's *Anecdotes*, 1763, vol. iii.

Vide no. 145.

BEAUMON, LE CHEVALIER DE.

Signed : 346.

¹ Walpole, *Anecdotes*, 1763, iii. 74.

² Id., p. 78.

³ *Vide* note on no. 145.

BENTINCK, MRS. ARTHUR CAVENDISH-. *Vide* Whitshed, Elizabeth Sophia Hawkins.

BINGHAM, MARGARET, COUNTESS OF LUCAN, *ob.* 1814.

This amateur artist, *née* Margaret Smyth, became in 1760 the wife of Sir Charles Bingham, who was created Baron Lucan in 1776, and Earl of Lucan in 1795. Writing to the Countess of Ossory, 7 October 1773, Horace Walpole says: 'Lady Bingham is, I assure you, another miracle. She began painting in miniature within these two years. I have this summer lent her several of my finest heads; in five days she copied them, and so amazingly well, that she has excelled a charming head of Lord Falkland by Hoskins. She allows me to point out her faults, and if her impetuosity will allow her patience to reflect and study, she will certainly very soon equal anything that was ever done in water-colours'.

Her copy, made in 1785, of Hilliard's Protector Somerset is at Belvoir Castle.

Seven of her works (six of them signed) including Oliver Cromwell, John Milton, Viscount Falkland and John Duke of Marlborough, are at Althorp.

Signed: 233.

BLARENBERGHE, VAN.

There were several artists of this name: Jacques Willem, died at Lille, 1742; Louis Nicolas, born at Lille, 1716, died 1794; Henri Désiré, born at Lille, 1734, died 1812; Henri Joseph, 1741-1826, born and died at Lille. In the *Dictionnaire des Peintres* of E. Bénézit, which gives these particulars, it is stated that Louis Nicolas 'est justement considéré comme le maître de la gouache et de la miniature'. The styles of these artists are similar, and as it was not their custom to use their Christian names in their signatures it is difficult to say to which of the relatives a particular picture is to be ascribed, though dates occasionally help. A view of Lille, signed: Van Blarenberghe à Lille, 1757 (no. 807 in the Duke of Portland's Coll. of Pictures), is probably the work of Louis Nicolas.

Signed: 333, 334, 335.

BLESENDORF (OR BLESENDORFF), SAMUEL, *ob.* 1706.

A Prussian painter in enamel, who was also an engraver.

Signed: 263, 264.

BOIT, CHARLES, 1663-1727,¹ painter in enamel.

Walpole states that he was the son of a Frenchman and that he was born at Stockholm. He settled in England, and, says Vertue,² was 'intimately in Friendship with Mr. Dahl who forwarded him and promoted his interest and Studies, whose manner of Painting and drawing Boit much imitated, and generally with better success than other painters of his time'.

He was commissioned to paint a large plate of Queen Anne, Prince George, the principal officers and ladies of the Court, with Victory introducing the Duke of Marlborough and Prince Eugene, but financial and other difficulties prevented its execution. With reference to these difficulties the artist wrote several letters to Robert Harley, Earl of Oxford, Lord High Treasurer, three of these being at Welbeck. Under date

¹ These dates are from Lemberger's *Meisterminiaturen*.

² *Brit. Mus. Add.* 23070, p. 85.

9 January 1711-12, he writes: 'The Great peice I am at worke on for her Majesty is now in good forwardnesse, but, if it be her Majesties pleasure that there should be any Alteration made in it, I can yet doe it: And pardon me, My Lord, if in my humble Opinion, I think it not a pitty that some Addition of Glory should not be made on the present Transmutation of the Scene of a happy peace from a Bloody Warr: And I doubt not of proposeing a Suiteable Scheme, as the Shutting up of the Temple of Janus'. He then adverts to his present want of money, and asks for a further advance of £200.

On the 25th April 1713, he writes again: 'My late Trouble and Confinement has not only been very Expensive to me, but very Injuriously in my Buisnesse'. With confusion and regret he applies for another £100 of advance-money, offering 'in a very short time to deliver to your Lordshipp as Many Pictures of the Queen as will amount to it'. This advance would, he says, 'be an Immediate Cure to my Trembling hand, and my Akeing heart, Two sad Companions in my Buisnesse'.

On the 21st September in the same year he again applies for an advance, for he has a person at his house whom he lately sent for from France to help him in his business. 'I know not how to goe on', he writes, 'for I have been at great Expence, in the Person's Comeing over, and he has been Ill of a feavour at my House Ever since he came'.

When Robert Harley was Chancellor of the Exchequer Boit printed and sent to him for consideration certain 'Proposals for raising a Supply to Her Majesty of £300,000 per Ann. and for the Greater Encouragement of the Manufactory of Weaving'.

Humfrey Wanley (Lord Oxford's library-keeper) took lessons with Boit, but those lessons had ceased before 20 March 1694-5, when Wanley wrote from Coventry: 'Every body here is glad to see me, and gladder that I have left Mr. Boit'. One of his fellow-pupils was John Milward,¹ divers of whose letters to Wanley are at Welbeck Abbey. Some of them throw light upon Boit's movements:

[Without year, probably 1696], 17 August: 'Mr. Boite is gone lately for Holland and I suppose (besides y^e prospect he has of business) y^e thoughts of getting his sallary invites him thither: he returnes with the King'.

In 1697 and 1698 he is mentioned as being in London.

1699, December 9: 'Boit continues yett in Holland, and it is some while since she [Mrs. Boit] went over to him'.

1699-1700, January 18: 'Boit, I heere, is at y^e Elector Palatine's Court'.

1700, April 23: 'I hear Mrs. Boit is coming over, and I fear y^e warrs in y^e North are a great obstruction to Boit's business'.

Signed examples of his work are fairly numerous. Among those that are signed and dated are the following:

1697. Second Duke of Bedford and his wife. (Woburn Abbey.)

1704. Prince George of Denmark. (Rosenborg Castle. Lemberger's *Bildnis-Miniatur in Skandinavien*, pl. 12.)

1705. Queen Anne. (Id., pl. 13.)

1704-5. Lady Anne Churchill, Countess of Sunderland. (Althorp.)

1706. Queen Anne and Prince George of Denmark. (Windsor Castle.)

1713. Queen Anne. (Montagu House, L 6.)

A portrait of Boit was engraved by A. Bannerman for Walpole's *Anecdotes*, 1763.

¹ Milward charged three guineas for a head (*Letter*, 22 December 1698), but his sitters appear to have been few, for in an undated letter he asks Wanley for a loan of two guineas 'uppon a present pinch'.

It is difficult in many cases to distinguish between the work of Boit and Zincke, but it may be remarked that the backs of enamels by the latter generally have a smooth finish, while Boit's are left more or less rough.

Signed: 192, 195. Unsigned: 193. Style of: 141, 142. *Vide* no. 96.

BORDIER, JACQUES, 1616-84. Fellow-worker with Jean Petitot.

BOUCHER, FRANÇOIS, 1703-70.

After: 336.

BOUVIER.

E. Bénézit (*Dictionnaire des Peintres*) records Bouvier, a painter who exhibited miniatures at the Salons of 1804 and 1806; also Pierre Louis Bouvier of Geneva, 1766-1836, painter in oil, miniature, water-colours, and pastel.

Signed: 348.

BROWN, IDA, *circa* 1858.

Amateur artist, first cousin of the mother of William Arthur sixth Duke of Portland.
No. 358.

BYRNE (OR BURNE), H., *circa* 1678.

Not mentioned in Walpole's *Anecdotes*. His treatment of hair in nos. 174 and 175 suggests the possibility of his having been a pupil or imitator of David Des Granges. He paints cravats with clearly defined patterns, and intensifies the effect by the insertion of specks of black paint.

Signed: 174 (where see note). Unsigned: 175, 176, 177, 178.

CARMARTHEN, LADY. *Vide* Harley, Lady Elizabeth.

CARRIERA, ROSALBA, commonly called Rosalba, 1675-1757.

Born at Venice, where also she died; visited Paris, Vienna, and other places, executing portraits in pastel and in miniature. In later life she suffered from cataract, and her last seven years were passed in blindness.

No. 150.

CHARLIER, JACQUES, eighteenth century.

Pupil of Boucher. Many examples of his work are in the Wallace Collection.

Vide no. 318.

CHRISTIAN, CHARLES. *Vide* Reisen, Charles Christian.

CHRISTIAN, JACOBUS.

Signed: 373 (where see foot-note). *Vide* no. 107.

CLOUET. *Vide* nos. 2 and 5.

COOPER, ALEXANDER, *ob.* 1660.

Elder brother of Samuel Cooper, and pupil and nephew of Hoskins. Dr. Williamson (*Portrait Miniatures*, 1904) devotes a chapter to this artist, with reference to whose continental work he has made interesting discoveries. In 1632 and 1633 Cooper was in Holland, painting the King and Queen of Bohemia and their children, and in 1647 he was established in Sweden as court-painter to Queen Christina. In 1656 he painted the children of Christian IV of Denmark, and he died at Stockholm. John Aubrey states that he was 'familiarily acquainted' with Des Cartes.¹

Two miniatures of ladies, and one of a man, each with a mauve background, and each signed with the initials A C,² were exhibited by the Queen of Holland at Brussels, 1912, Cat., nos. 651, 652, 653.

Charles Louis Prince Palatine, with red doublet and blue background, signed, belongs to Mr. T. Whitcomb Greene, 22 Park Square East; and a similar miniature, with slashed doublet and pale mauve background, unsigned, is at Montagu House, no. A 30.

Count Magnus Gabriel de la Gardie in armour, marked on the back 'Cuper pinxit', is reproduced on pl. 1 of Leniberger's *Bildnis-Miniatur in Skandinavien*.

Perhaps by: 74.

COOPER, SAMUEL, *ob.* 1672, *aet.* 63.

Of the life of Samuel Cooper, nephew and pupil of Hoskins, little is known, 'nor does it signify', says Walpole, 'his works are his history'. To his supremacy in the art of limning many tributes have been paid: Charles Beale called him 'the most famous limner of the world for a face'; Pepys speaks of him as 'the great limner in little'³; John Aubrey alludes to him as 'the prince of limners of this last age', mentioning a miniature of Thomas Hobbes as 'one of the best pieces that ever he did', and one of Sir William Petty as 'one of the likest that ever he drew'⁴; Bernard Lens says that he was styled 'Van Dyck in little'; Walpole writes that 'he was the first who gave the strength and freedom of oil to miniature', adding: 'if a glass could expand Cooper's pictures to the size of Vandyck's, they would appear to have been painted for that proportion'⁵; and Richard Graham in his *Modern Masters*, 1695, testifies that 'his Talent was so extraordinary . . . that hardly any of his Predecessors has ever been able to shew so much Perfection in so narrow a Compass'.

The earliest dated work that I have seen by him is Lady Elizabeth Cecil, Countess of Devonshire, 1642, in the collection at Burghley House. Sir Richard Holmes came to the conclusion that 'till he was thirty years of age Cooper was employed by Hoskins to draw

¹ Aubrey on Des Cartes in his *Short Lives*.

² Reproduced in Dr. Williamson's *Portrait Miniatures*, 1904, plate XLIX.

³ Cooper painted Mrs. Pepys. Her husband expresses himself as 'not satisfied in the greatness of the resemblance, nor in the blue garment: but it is most certainly a most rare piece of work, as to the painting' (*Diary*, 10 August 1668). A month earlier Pepys had written of Cooper's 'great skill in musick, his playing and setting to the French lute most excellently; and speaks French, and indeed is an excellent man'. (*Id.*, 10 July 1668.)

⁴ Aubrey was proud of his friendship with Cooper. In his life of Petty he speaks of the artist as 'his friend and mine', and in his life of Hobbes he says: 'Amongst other of his acquaintance, I must not forget our common friend, Mr. Samuel Cowper, the prince of limners of this last age'. This last phrase (prince of limners) he applies to his friend on three occasions, and he also states that there was 'a great friendship' between Cooper and Samuel Butler, the author of *Hudibras*.

⁵ *Vide* plate IX.

the faces only of his sitters, and that many works signed by the uncle owe a great measure of their merit to the nephew'.¹ This would account for the fact that nothing is known of Cooper's work before the forties of the seventeenth century, and it is curious that the suggestion had been anticipated in 1706 by Richard Graham in his *Essay towards an English School*, published as a supplement to *The Art of Painting* by De Piles, page 410. Cooper, says Graham, 'so far exceeded his Master and Uncle, Mr. Hoskins, that he became jealous of him, and finding that the Court was better pleas'd with his Nephew's performances than with his, he took him in Partner with him; but still seeing Mr. Cooper's Pictures were more relish'd, he was pleas'd to dismiss the Partnership, and so our Artist set up for himself, carrying most part of the business of that time before him'.

In the Tollemache Sinclair sale at Christie's, 2 April 1913, there was a portrait of a lady purporting to be signed by Cooper and dated 1630, but it was not a genuine miniature.

Amongst his signed and dated works are the following :

- 1642.² Lady Elizabeth Cecil, Countess of Devonshire, three-quarter length. (Burghley House.)
- 1643. A lady. (Rijks-Museum, Amsterdam, no. 2824.)
- 1644.³ Robert Walker. (Windsor Castle.⁴)
- 1646. A gentleman of the Cave family, in armour. (Stanford Hall.)
Charles Lord Cranborne. (Hatfield House.)
- 1647. Oliver Cromwell, in armour. (Burghley House.)
General Fleetwood. (Exh. by Mr. G. Milner-Gibson-Cullum at Brussels, 1912, Cat., no. 53.)
Alice Fanshawe. (Pierpont Morgan, no. 106.)
Lady Rochester. (Althorp.)
Countess of Sandwich, right hand shown. (Coll. of Mr. H. J. Pfungst, F.S.A.)
Princess Mary. (Montagu House, no. CC 5.)
Called Elizabeth Vernon, Countess of Southampton. (Id., Q 19.)
- 1648. John Lord Belasyse. (Tusmore Park.)
A lady, right hand on her left breast. (Salting Coll.)
Lady Leigh, right hand shown. (Exh. at South Kensington, 1865, by Mr. C. Sackville Bale. Cat., no. 1647.)
Elizabeth Claypole. (Windsor Castle.)
- 1649.⁵ General Fairfax. (Pierpont Morgan, no. 107.)
- 1650. A man in armour. (Salting Coll.)
Grace Lady Manners. (Belvoir Castle.)
Lady Mary Fairfax, Duchess of Buckingham. (Montagu House, N 18.)
Sir Adrian Scrope, in armour. (Id., AA 11.)
- 1651. Mrs. Cromwell. (Montagu House, Cabinet.)
General Fleetwood. (Coll. of Mr. H. J. Pfungst, F.S.A.)
- 1652. Bridget Cromwell, Mrs. Ireton. (Devonshire House.)

¹ *Burlington Mag.*, ix. 296.

² No. xxxiv. 48 in the Cat. of the Burlington Fine Arts Club Exhibition, 1889, is the Fourth Earl of Southampton, signed S C 1642, lent by Dr. Propert.

³ Matthew Snelling, 1644, was in Mr. Rose's sale, 1723. (Walpole's *Anecdotes*, 1763, iii. 67.)

⁴ Stated by Sir Richard Holmes to be signed and dated on the back. (*Burlington Mag.*, ix. 296.)

⁵ To this decade (1640-9) belongs the Countess of Chichester (Coll. of Mr. F. A. Newdegate, Arbury), but the last figure of the date is covered by the frame.

1652. Lord Townshend. (Montagu House, AA 13.)
Lady Townshend. (Pierpont Morgan, no. 108.)
1653. Elizabeth Claypole. (Montagu House, Cabinet.)
Elizabeth Claypole, right hand on left breast. (Devonshire House.)
Dorothy Spencer, Countess of Sunderland. (On loan, Victoria and Albert Museum, 1914.)
A gentleman. (Salting Coll.)
A gentleman in armour. (Id.)
1654. Lady in orange dress, blue ribbons at bosom. (Castle Howard.)
Duke of Richmond. (Montagu House, D.R., B 21.)
Called in error Frances Duchess of Richmond. (Id., R 3. In Cat. date is given as 1655.)
1655. A lady. (Id., A 32.)
Duke of Richmond. (Id., D.R., B 31.)
Countess of Chesterfield. (Id., P 2. In Cat. date is given as 1665.)
A lady. (Pierpont Morgan, no. 100.)
1656. General Monck. (Holland House.)
Eighth Earl of Rutland. (Belvoir Castle.)
A lady in blue dress. (Coll. of Mrs. Wyndham Cook.)
1657. Colonel Fiennes, in armour. (Madresfield Court.)
Oliver Cromwell. (Marquess of Ripon.)
John Fanshawe. (Pierpont Morgan, no. 105.)
Called Viscount Campden, in armour. (Id., no. 101.)
Called Cooper by himself. (Victoria and Albert Museum, D 90.)
1658. Richard Cromwell. (Pierpont Morgan, no. 123.)
1659. First Earl of Sandwich. (Salting Coll.)
- 166-. Frances Duchess of Richmond, nearly three-quarter length, in male attire. (Windsor Castle, no. 128. Last figure of date missing.)
- 166-. Barbara Villiers, Countess of Castlemaine. (Althorp.)
- 1660.¹ A gentleman in armour. (Montagu House, R 1.)
Richard Wiseman. (Belvoir Castle.)
Anne Digby, Countess of Sunderland. (Madresfield Court.)
1661. Barbara Villiers, Countess of Castlemaine. (Windsor Castle, no. 93.)
Called Fourth Earl of Southampton. (Woburn Abbey.)
1663. Mary Cromwell, Lady Fauconberg. (Coll. of Mr. E. M. Hodgkins, 1910.)
Countess of Lindsey. (Coll. of Earl of Ancaster.)
1664. *Called* Richard Cromwell, in armour. (Exh. at South Kensington, 1865, by Miss Talbot. Cat., no. 880.)
1665. Charles II, half length in robes. (Goodwood.)
Charles II, nearly half length, oval. (Rijks-Museum, Amsterdam, no. 2826.)
1666. Earl of Lauderdale. (Middleton Park.)
Noah Bridges. (Coll. of Mrs. Sotheby, Ecton.)
1667. A youth, *probably* the Duke of Monmouth, K.G. (Montagu House, O 2. In Cat. *called* second Earl of Chesterfield.)
A gentleman. (University Galleries, Oxford.)
Charles II. (Coll. of Lord Wharnccliffe.)
Charles II, octagonal. (Windsor Castle.)

¹ To this year, or to 1661, belongs the fine James Duke of York, 'ætat. 28,' belonging to Mrs. Sotheby, Ecton.

1669. First Earl of Sandwich. (Victoria and Albert Museum, D 93.)

167-. James II, in armour. (Montagu House, A 28.)

1670. A lady. (Rijks-Museum, Amsterdam, no. 2827.)

1671. *Called* Countess of Derby. (Montagu House, R 4.)

In divers instances Cooper contented himself with finishing only the faces of his sitters, leaving the rest a mere sketch. Examples in this collection are Mrs. Cooper, the Countess of Suffolk, and Sir Edward Harley. Other examples are Catherine of Braganza, General Monck, Frances Duchess of Richmond, the Duchess of Cleveland, and the Duke of Monmouth, all at Windsor Castle ; and the Cromwell at Montagu House. It is, says Dudley Heath (*Miniatures*, 1905, p. 125), 'as if he had put all his inspiration and energy into the delineation of the portraiture, and cared little how his sitters were dressed'. He had insight to discern the essential characteristics of those whom he painted, and skill to present to us traits of nobleness, of strength, and of sincerity. As Dr. Williamson says, 'the nobler emotions usually rule' with him, 'and all that was good in a face received ample justice'. He is notable for the impression of soft texture and graceful waviness with which he invests masses of flowing hair.

Occasionally he painted half length and three-quarter length figures. Some have been already mentioned, and to them may be added :

Margaret Lemon, in male attire, right hand in lap. (Coll. of Mr. H. J. Pfungst, F.S.A.)

Countess of Cumberland, nearly half length, left hand shown. (Coll. of Mrs. Wyndham Cook.)

Besides his many portraits *ad vivum*, there are several examples of copies made by him after Van Dyck—all of fine finish, for examples: no. 72 in this collection ; and the Duke of Newcastle, and the Three Children of Charles I, at Montagu House. Richard Graham in his *English School* (De Piles: *Art of Painting*, 1706, p. 410) adverts to Van Dyck's influence over Cooper in the following words: 'That which brought Mr. Cooper to this Excellency, was his Living in the time of Van Dyck, many of whose Pictures he copy'd and which made him imitate his Stile'.

An interesting reference to his method of work is found in John Evelyn's *Diary*, 10 January 1662: 'Being called into his Majesty's closet when Mr. Cooper, the rare limner, was crayoning of the King's face and head, to make the stamps for the new milled money now contriving, I had the honour to hold the candle whilst it was doing, he choosing the night and candle-light for the better finding out the shadows'.

A chalk drawing of the head of Charles II in profile is at Windsor Castle ; and in the University Galleries, Oxford, is a head in black chalk of Thomas Alcock.

For an anecdote about Cooper and oil-painting *vide* no. 151, and *vide* the same number for portraits of Cooper.

From the Exchequer Accounts, K. R. Bundle 441, nos. 10 and 11, 26 & 27 Charles II [1674-5], it appears that Cooper had held the office of limner (*miniculator*) to Charles II ; that his widow¹ received a pension from the king ; and that he was succeeded by Nicholas Dixon. He is mentioned as His Majesty's limner 23 Dec. 1663 (Dr. Shaw's *Calr. of Treasury Books*, 1660-7, p. 565) ; and it is stated that the king was graciously inclined to grant Mrs. Cooper £200 per annum for life, she having agreed to deliver into his hands several pictures or pieces of her husband's limning of a very considerable value. (Id., 1672-5, p. 180.)

Cooper was buried in St. Pancras Old Church, where he is commemorated by a mural

¹ For a note on Mrs. Cooper, *vide* no. 71.

monument with a long Latin inscription, in which he is called the Apelles of England, the glory of his age and of his art: 'Angliae Apelles, Saeculi sui et Artis Decus'. He is described as being a consummate artist in miniature, 'summīs Europae principibus notus', and as possessing eminent mental endowments, exquisite genius, skill in many languages, and manners that were most charming, to be expressed justly on a small tablet only if it were delineated by his own hand. The date of his death was 5 May 1672,¹ and the monument states that he was in the *sixty-third year* of his age.² It is interesting to note that on the monument the artist's name appears as *Cowper*, a form of spelling which is also used by John Aubrey. For a further note on the monument *vide* miniature no. 71.

Signed: 53, 54, 55, 56, 57, 58, 59, 60, 61, 62, 65.

Unsigned: 63, 64, 67, 68, 69, 70, 71, 72.

Style of: 66. After: 121, 122, 151.

COSWAY, RICHARD, R.A., 1740-1821. Principal Painter to the Prince Regent.

Signed: 237. No. 272 is also by him, but has not been opened.

COTES, SAMUEL, 1734-1818.

He was the brother of Francis Cotes, R.A., and painted both in water-colours and in enamel, exhibiting at the Society of Artists, 1760 to 1768, and at the Royal Academy, 1769 to 1789. Owing to identity of initials there has been confusion between the work of this artist and that of Samuel Collins, but the latter moved to Dublin about 1762, and died there before February 1769.³

Among signed and dated examples of his work are:

1770. Lady Frances Radcliffe. (Castle Howard.)

1775. Anne Milles, Lady Astley. (Melton Constable Park.)

1776. Princess Amelia. (Pierpont Morgan, no. 176.⁴)

1782. Thomas Gainsborough. (Coll. of Mr. Francis Wellesley.)

1792. Elizabeth Gunning, Duchess of Hamilton and of Argyll. (Id.)

In manner of: 225.

COURTOIS, NICOLAS ANDRÉ.

A French enamel-painter, born in 1734, who exhibited miniatures at the Salon from 1771 to 1777.

Vide no. 329.

CROKER, JOHN, 1670-1741.

Engraver of coins and medals. He was of German origin, and came to England towards the end of 1691. He became chief engraver to the Mint in 1705.

No. 394.

¹ Dr. Williamson, in his Catalogue of the Pierpont Morgan Collection, gives facsimiles of two interesting letters written by Charles Manners to Lord Roos. In the first of these, 9 April 1672, Manners states that he is hastening on Mr. Cooper to finish Lady Exeter's picture, but in the second, written on the day before Cooper's death, he says that the artist had actually begun the picture, 'but just then fell dangerously sicke & was confyned to his bed, & I very much feare hee cannot possibly outlive 3 days'.

² Bernard Lens, on the back of his miniature of Cooper in the collection at Ickworth, describes him as '63 years of age,' but the statement on the monument, *Ætatis suae* 63, is to be preferred.

³ B. S. Long, *Burlington Mag.*, xvii. 366.

⁴ In Cat. given to S. Collins.

CROSS, L., *circa* 1650-1724.

This artist is called *Lewis Crosse* by Horace Walpole, and by several later writers, but Mr. Lionel Cust in the *D.N.B.*, 1888, states that *Lewis* is in error, and that his Christian name was *Lawrence*.

In his notes in the British Museum Vertue generally spells the name *Cross*; so also does Bernard Lens in the year 1729 (*MS. at Welbeck*); and this accords with the usage of the artist himself, for on the back of no. 166 in this collection the name is signed *Cross*, as it is also on the reverse of a miniature of the Earl of Warrington, dated 1697,¹ in the collection of the Earl of Stamford at Dunham Massey.

Signed examples are numerous, but those that are dated are few, among them being no. 91 (1683) and no. 115 (1684) in this collection, and Christopher Monck, second Duke of Albemarle, 1680, belonging (1914) to Mr. E. M. Hodgkins. The last-named example is rectangular, whereas the oval form is that generally adopted by this artist. A chalk drawing of the head of Duke of Monmouth, signed in monogram, and dated 1678, is at Windsor Castle.

Vertue (*Brit. Mus. Add.* 23069, p. 16) gives some particulars respecting the sale of the collection of miniatures formed by Cross, including 'many limnings of Cooper's'. The sale took place 5 December 1722, several of the items being then acquired by Edward Lord Harley. On p. 16 b of the same MS. Vertue says that Cross was upwards of seventy years of age; and Walpole (*Anecdotes*, 1763, iii. 150) states that he died in October 1724. Walpole also states that Cross possessed 'a head almost profile in crayons of Hoskins'.

The work of Cross is distinguished by its appearance of being covered with dot-like stipples.

Signed: 91, 111, 112, 114, 115, 116, 165, 166.

Style of: 106, 113.

After: 168.

DANCKERTS, HENRY, *circa* 1630-80.

Engraver and landscape-painter, mentioned several times by Samuel Pepys, who (12 February 1669) thought his picture of Greenwich 'mighty pretty'.

Vide no. 92.

DES GRANGES. *Vide* Granges.

DIXON, NICHOLAS, *fl.* 1667-1708.

In Dr. W. A. Shaw's *Calendar of Treasury Books*, 1672-5, p. 395, under date 16 Sept. 1673, it is recorded that there was a privy seal to the Cofferer of the Household for £200 per annum, to be by him paid quarterly to Nicholas Dixon in lieu of diet or board wages, he being lately admitted and sworn king's limner *loco* Samuel Cooper, deceased. Several entries of the payment of this salary are found in the Exchequer Accounts in the Public Record Office, the last I noticed being in 1678. Further particulars are recorded in a deed of bargain and sale at Welbeck Abbey, from which it appears that on the 23rd November 1700 'Nicholas Dixon of the parish of Saint Martin in the ffeilds, in the county of Middlesex, Gentleman', mortgaged his limnings, seventy in number, and that they were, on the

¹ The exact date is '[F]ebrewary ye 27, 1697', which would be 1698, according to modern computation.

14th February 1707-8, transferred to John Holles, Duke of Newcastle, for the sum of £430. This deed is signed by Dixon, and the schedule accompanying it is in his handwriting. From the Duke of Newcastle the limnings (which consist of large miniature copies on vellum after other masters) passed to his daughter Henrietta Countess of Oxford, at whose death they were inherited by her daughter, Margaret Duchess of Portland. Thirty of them (one being signed) remain at Welbeck, and are described in the Welbeck Catalogue of Pictures. Among other large limnings by Dixon are:

Charles II. (Coll. of Mr. H. J. Pfungst, F.S.A.)

The Wise Men's Offering. (Burghley House.)

George Vertue (*Brit. Mus. Add.* 23072, p. 134) has the following note: 'Mr. Dixon, limner—his first workes tollerable, many Copies of History, portraits by him done in many years—his whole collection disposed of and bought and in pos[s]ess[ion] of the Duke of (Holles) Newcastle—he was in his greatest capacity of reputation in K. Chas. 2^d time, King James & beginning of K. William. Afterwards he by his workes seem'd to decline—much before he died'.

Horace Walpole calls him John Dixon,¹ confusing him with a crayon-painter of that name, mentioned by Vertue as a scholar of Lely. (*Brit. Mus. Add.* 23069, p. 62 b.)

A large whole-length limning of the Duke of Grafton in the collection at Montagu House (no. BB6), bears date 1676, and a signature in cipher which I think is DM, the first and second strokes of the M being identical with those of the D. In the Montagu House Catalogue, however, and also by Dr. Williamson, it is assigned to Nicholas Dixon.² The same signature is found on the following:

Mr. Trotman of Shelswell, three-quarter length seated, dated '70'. (Coll. of Mr. H. J. Pfungst, F.S.A.)

A man in armour, dated '66'. (Wroxton Abbey.)

Nicholas Dixon signed many of his miniatures ND conjoined, the last stroke of the N coalescing with the first stroke of the D. Signed examples are numerous. The following are signed and dated:

1667. *Called in error* Second Duke of Albemarle. (Montagu House, P 3.)

Frances Brooke. (Pierpont Morgan, no. 130.)

1668. Two Children and a Black Attendant. (Burghley House.)

A gentleman. (Coll. of Mr. H. J. Pfungst, F.S.A.)

Sir Verney Cave, in blue cloak, background black. (Stanford Hall.)

Alexis Michelovitz, Czar of Russia, in red embroidered coat with fur collar, background of blue and grey sky. (Castle Howard.)

1669. A man in armour, wearing short cravat tied with black strings. (Montagu House, O 6.)

General Ludlow. (Exh. at Brussels, 1912, by Messrs. Duveen. Cat., no. 123.)

In Dixon's portraits of ladies it is common to find a slight brown line along the shoulders where the flesh merges into the background.

Signed: 109, 110, 362.

Manner of: 173.

Probably by: 90.

¹ *Burlington Mag.*, xx. 24-5, where the passage about John Dixon is quoted.

² Vertue had seen a man's head with this signature, and suggested that it might stand for 'Dickson, the first and last letter' (*Brit. Mus. Add.* 23071, p. 70), but, if so, the second letter is mis-shapen.

DU BOIS, SIMON, 1632¹-1708.

A painter in oils, who, according to Walpole, came to England about 1685. Signed and dated examples of his work are :

1682. Lady Jones. (Dulwich Gallery, no. 585.²)

1693. Three members of the Van Citters family. (Rijks-Museum, Amsterdam.)

1702. William Bentinck, Earl of Portland. (Picture no. 950, Welbeck.)

His miniatures (also in oils) are rare. One is a gentleman, signed, and dated 1682, in the Fitzwilliam Museum, Cambridge. A portrait of this artist was engraved by A. Bannerman for Walpole's *Anecdotes*, 1763, vol. iii.

Unsigned : 101.

DUN.

A Flemish artist who settled at Naples early in the nineteenth century and practised there.³ Among signed examples of his work are :

A lady. (Wallace Coll., no. 141.)

A lady. (Exh. at Brussels, 1912. Cat., no. 739.)

Achille Murat, dated 1813. (Coll. of Mr. Francis Wellesley.)

Signed : 347.

ENGLEHEART, GEORGE, ob. 1829.⁴

Exhibited at the Royal Academy from 1773 to 1812.

No. 273.

FLATMAN, THOMAS, 1637⁵-88.

'Equally ingenious', says Anthony à Wood, 'in the two noble Faculties of Poetry and Painting or Limning'. Among the papers at Welbeck is an autograph copy of his Pindarique Ode 'The Review', addressed to the Reverend Dr. Sancroft, Dean of St. Paul's. Wood states that he was in his younger days much against marriage, but 'being afterwards smitten with a fair Virgin, and more with her fortune, did espouse her 26 Nov. 1672'.

Among his signed and dated works are :

1661. A gentleman, *called* Sir Henry Vane. (Montagu House, F 12.)

Samuel Woodforde. (Coll. of Mr. H. J. Pfungst, F.S.A.)

1662. Flatman, by himself. (Victoria and Albert Museum, D 95.)

1663. Walgrave Astley. (Melton Constable Park.)

Sir Geoffrey Palmer. (Exh. by Messrs. Duveen at Brussels, 1912. Cat., no. 155.)

John Wilmot, Earl of Rochester. (Pierpont Morgan, no. 139.)

1668. A young cleric. (Exh. by Mr. J. J. Foster at Brussels, 1912. Cat., no. 152.)

1675. *Called* Duke of Monmouth. (Woburn Abbey.)

1677. Thomas Henshaw. (Ild. in Dr. Williamson's *Portrait Miniatures*, 1904, plate xxix.)

1683. John Lord Somers. (Id., plate xxix.)

Signed : 75, 76.

¹ Cat. of Rijks-Museum, Amsterdam, 1911.

² The companion portrait of Sir Wm. Jones is signed, but not dated.

³ Cat. of Exh. of Portrait Miniatures at South Kensington, 1865, p. 290.

⁴ *Vide* his *Life* by Dr. G. C. Williamson and Henry L. D. Engleheart, 1902.

⁵ *Sic*, *D. N. B.*

FLAXMAN, JOHN, sculptor and draughtsman, 1755-1826.

He made the model for no. 387.

FORSTER, THOMAS, *fl.* 1695-1712.

This artist drew highly finished miniature-portraits in lead-pencil on vellum, several of which are in the Holburne Museum, Bath. Among signed and dated examples are the following:

- 1696. A lady and a gentleman, each unnamed. (Stanford Hall.)
Earl of Halifax. (Coll. of Mr. Francis Wellesley.)
- 1698. A gentleman. (Bodleian Library.)
Joseph Addison. (Coll. of Mr. Francis Wellesley.)
- 1700. Anne Churchill, Countess of Sunderland. (Victoria and Albert Museum.)
James Drake, M.D. (Coll. of Mr. H. J. Pfungst, F.S.A.)
- 1701. George St. Lo. (British Museum.)
- 1702. Margaret Harcourt. (Id.)
- 1703. Felix Calvert. (Claydon House.)
Mrs. Brett. (Belton Park.)
Lady Tracy. (Coll. of Dr. G. C. Williamson.)
- 1704. A gentleman. (Id.)
Anne Brownlow, Lady Cust. (Belton Park.)
- 1707. A lady. (Coll. of Dr. G. C. Williamson.)
General Crofts. (Coll. of Mr. Francis Wellesley.)
- 1709. Sarah Duchess of Marlborough. (Victoria and Albert Museum, no. 1156-'01.)
- 1711. A divine. (Coll. of Mr. Francis Wellesley.)
- 1712. John Duke of Marlborough. (Victoria and Albert Museum, no. 1157-'01.)

Signed: 144.

G B. *Vide* B.

G I. *Vide* I.

GIBSON, RICHARD, *ob.* 1690, in his 75th year.

Known as 'Dwarf Gibson', because of his diminutive stature. Walpole (*Anecdotes*, 1763, iii. 64-5) states that he studied under Francesco Cleyn 'perfecting himself by copying the works of Sir Peter Lely', that he 'taught Queen Anne to draw, and went to Holland to instruct her sister the Princess of Orange'. He drew his own portrait, a head in crayons, and it is in the British Museum. There is also in the British Museum a tinted drawing of a young girl by this artist, signed with conjoined initials, and dated 1669. She is represented at half length, seated, holding a basket of fruit. The drawing measures 10 x 7 $\frac{3}{4}$ ins., and it is reproduced on a smaller scale in Mr. J. J. Foster's *Samuel Cooper*, 1914-16, pl. LXIII. Sanderson in his *Graphice*, 1658, p. 20, speaks of 'Gibson's great piece of the Queen of England's head to the Life, done with elaborate and yet accurate neatness as may be a Master-piece to posterity'.

Nos. 108, 161, and 163 have faint diagonal striations on the flesh, and this feature may perhaps be considered as one of the characteristics of his style. Works that can be certainly attributed to him are rare.

Nos. 108, 161, 359. *Vide* also nos. 134, 135, 136, 163.

GIBSON, SUSAN PENELOPE. *Vide* Rosse, Mrs.

GIBSON, WILLIAM, *ob.* 1703.¹

Walpole (*Anecdotes*, 1763, iii. 65) states that he was a nephew of Richard Gibson, 'was taught by him and Sir Peter Lely, and copied the latter happily; but chiefly practised miniature'.

Gibson was employed by Henry Cavendish, Earl of Ogle, son of the second Duke of Newcastle, the evidence for this statement being found in proceedings taken in Chancery with reference to the Earl's debts. In a Bill of Complaint his Gentleman of the Horse Patricius Widdrington, sets forth details of payments he had made on the Earl's behalf, two of the items being:

12 Jan. 1679-80. Paid Mr. Gibson for a Picture which his Lordship gave my Lady by bill 012. 00. 00

15 Mar. 1679-80. Paid for a picture of a child to Mr. Gibson by bill . . . 006. 09. 00

A statement of the proved debts, dated 1 November 1684, includes an item of £17 4s. to 'Mr. Gibson, Painter'.

Perhaps the portrait of Lord Ogle, no. 162, may be attributed to this painter.

GRANGES, DAVID DES, 1611-circa 1675.

Son of Samson Des Granges, a native of Guernsey. He was born in London, and was baptized at the French Church in Threadneedle Street, 24 May 1611.² He was with Charles II as limner in Scotland in 1651, and twenty years later he presented to the King a petition for payment of the money remaining due to him for work he had executed at that time.

In this petition (which is in the Public Record Office) Des Granges states that he served His Majesty faithfully and diligently; that there became due to him the sum of threescore and sixteen pounds for several pieces of work by him done and delivered to sundry persons of quality by His Majesty's own hands or his express order; that of the said sum he received only 40s. sent to him when he lay sick at St. Johns-town, and £4 afterwards of Sir Daniel Carmichel, His Majesty's Deputy-Treasurer; that, being now old and infirm, and his sight and labour failing him, he is disabled thereby from getting any subsistence or livelihood for himself and impotent children, and forced to rely upon the charity of well-disposed persons; and that he, therefore, humbly prays His Majesty to be graciously pleased to ease and relieve the pressing necessities of himself and miserable children by an order to the Lords Commissioners of the Treasury to make payment of what is due.

Then follows a note, signed by Gervase Holles, Master of Requests, dated at the Court of Whitehall, 11 November 1671, to the effect that the Commissioners of the Treasury should take a speedy and effectual course for making payment.

An annexed schedule shows that the work done consisted of thirteen pictures of Charles II *in small*, delivered to the following persons: one to the French Marquess who came to Your Majesty at St. Johnston's in 1651, pretending raising a troop of horse for Your Majesty; one to Mr. Oudart, Secretary to the Princess Royal; one to Mr. Seymour of Your Majesty's Bedchamber, which Mr. Chiffinch received of me for that use, the 2^d of December 1651; one to the Lady Balcarris, on the 13th ditto; one for the Lady Annandale to Mr. Chiffinch, on the 20th; one to Major Boswel, who went to the Highlands, which Your Majesty gave with your own hands; one to Mr. Harding, attendant upon

¹ 'The burial of William Gibson, gent., of the parish of St. Giles-in-the-Fields, is recorded in the Parish Register of Richmond, Surrey, under date 11 Dec. 1703'. (*Notes and Queries*, 14 Dec. 1912.)

² Dr. Williamson's *Portrait Miniatures*, 1904, i. 49.

Your Majesty, given the same night; three to Sir James Erskin, commonly called Lord of Scotsraig; one to my Lord of Newburgh at Dumferling; one to my Lady Tullibardin, and one to Mr. Rainsford employed in a message to Your Majesty, on the 6th of July 1651.

The schedule concludes: The value of the Original at £10 having been paid me by Mr. Chiffinch, he by Your Majesty's order contracted with me for the above-said at £6 per piece, which being thirteen amount to £78 sterling, whereof received 40s. from Your Majesty when I lay sick at St. Johnston's, and £4 afterwards of Sir Daniel Carmichel, Your Majesty's Deputy-Treasurer. So thereupon remains but £72 if Your Majesty's bounty in my sickness be included as part of the debt.

A miniature of Charles II, signed with the initials of Des Granges and dated 1651, is at Hartwell House, and it is possible that it is one of the thirteen mentioned in the petition. *Vide* no. 89 in this collection (plate xv), which is a replica of it.

It would appear that Des Granges was also a painter in oil-colours, for among such artists Sanderson in his *Graphice*, 1658, p. 20, enumerates 'in the Life, Walker, Zoust, Wright, Lillie, Hales, Shepheard, de Grange, rare Artizans'.

Among his signed and dated works are:

- 1639. *Called* Catherine Manners, Duchess of Buckingham. (Windsor Castle.¹)
- 1640. Marquis del Vasto and his family, after Titian. Signed in full. (Ham House.)
- 1648. Duchess of Richmond. (Montagu House, CC 8.)
- 1651. Charles II. (Hartwell House.)
- 1652. A gentleman, dull blue background. (Windsor Castle, no. 131.)
- 1656. General Fleetwood. (Madresfield Court.)
- Rachel Fane, Countess of Middlesex. Much repainted. (Sold at Christie's, 8 July 1914. Cat., no. 124.)

The following are signed, but not dated:

- Charles I. (Wroxton Abbey.)
- Charles I. (Exh. by Mr. G. Milner-Gibson-Cullum at Brussels, 1912. Cat., no. 117.)
- Charles II. (Ham House.)
- Catherine of Braganza. (Wroxton Abbey.)
- A gentleman in black armour with yellow baldric. (Coll. of Mrs. Wyndham Cook.)
- Called* Venetia Lady Digby? with curious background of blue and white clouds with trees. (Windsor Castle, no. 109.)

Signed: 79, 80.

Unsigned: 89.

Vide also nos. 41, 156, 158, 160.

GREUZE, JEAN-BAPTISTE, 1725-1805. *French*.

After: 338.

HALL, PIERRE ADOLPHE, 1739-93.

A native of Sweden, who established himself in France, and became cabinet-painter to Louis XV in 1769. 'La caractéristique du talent de Hall', says Madame Debillemont-Chardon, 'c'est la liberté dans l'exécution'; and she adds that 'il fut le premier à employer la gouache fluide et non par empâtement. Certains de ses vêtements sont peints unique-

¹ At Windsor there is also a signed miniature called Catherine Howard, Lady Aubigny. It is not dated, but its similarity to the one mentioned in the text shows that it was executed about the same time.

ment à l'aquarelle'.¹ She also states that during the many years he was in vogue, he painted from 80 to 100 portraits annually. Diderot called him 'le Van Dyck de la miniature'.

Signed: 315.

HAMELIN, MADAME, *circa* 1790-1833. *French.*

Vide no. 349.

HARLEY, LADY ELIZABETH, MARCHIONESS OF CARMARTHEN, 1686-1713.

Amateur, daughter of Robert Harley, Earl of Oxford. There was formerly in the collection her pen and ink drawing of a Column in St. Peter's at Rome,² upon which Prior made the following verses:

'When future Ages shall with Wonder view
These glorious lines, which Harley's daughter drew,
They shall confess that Britain could not raise
A fairer Column to the Father's Praise'.

No. 383.

HILLIARD (OR HILLYARDE), NICHOLAS, *ob.* 1619.

Nicholas Hillyarde (to use the spelling which he himself adopted)³ was the son of Richard Hillyarde of Exeter, and was born in or about 1537-8, if we accept as correct the statements of his age recorded upon miniatures at Welbeck and at Montagu House,⁴ namely, that he was in his thirteenth year in 1550, and in his thirty-seventh year in 1574. His self-portraits show that he commenced to limn at a very early age, and on his self-portrait in the collection of Mr. L. Currie at Minley Manor he is described as 'aurifaber, sculptor et cœlebris illuminator' to Queen Elizabeth. He designed and engraved her second great seal, *circa* 1584-7.

Several of his letters are extant. On the 16th March 1593-4 he wrote to Sir Robert Cecil on behalf of Abel Feckeman who had been condemned for coining; and on the 2nd June 1599 he wrote to Sir Robert, stating that he was not a competitor with Charles Anthony for the officer of graver to Her Majesty's mint, and adding: 'I hope you will stand my friend in some other matter, which am now brought into great extremes through missing of so many suits this eight years, and never received but £40 in all that time.'⁵

On the 6th May 1606 he writes to the Earl of Salisbury⁶: 'My essinguler good Lord, After my most humble duety doon, it maye please yo^r ho^r to remember that aboute 5 yeres agon when I drewe yo^r L[ordship's] picture I found that favo^r wth yo^r [Lordship] That yo^r L: accepted my humble offer of my Soon Lawrence his service to yo^r L: and yo^r L: willed me to retayne him still to *perfect* him more in drawing w^h I haue doon And he dothe his Mat^{ie} now good service, bothe in Lymned pictures and in y^e Medales of Golde And my hope and humble request is that yo^r L: vpon this honorable good ockasion

¹ *La Miniature sur Ivoire*, 1910, pp. 15, 16.

² Cat. of Welbeck Pictures, 1747, p. 38, no. 17; Cat. 1861, no. 119.

³ MSS. at Hatfield House.

⁴ *Vide* no. 12, where the evidence as to 1537-8 and 1547-8 respectively for the year of his birth is set forth.

⁵ MSS. at Hatfield House. *Calr.* iv. 490; ix. 191.

⁶ Original at Hatfield House.

will let him wayte on yo^r L: in yo^r L: Lyvery at y^e feasts solempnising of St. George. I am as yet not hable to goe abroade w^h makes me humbly bolde to wryte this to yo^r Lp: this 6th of maye 1606. Yo^r honors most bounden and most humble at Commaund. Nic Hillyarde'.

In the same year he wrote to the Earl with reference to Queen Elizabeth's tomb¹: 'Vnderstanding that yo^r L: will take a tyme to see the Toumbe of o^r Late soueraigne I humbly desyre that I maye be then there, to shewe yo^r L: my opinion in sum thinges w^h may be yet doone, if yo^r hono^r please, but for the most part I hope yo^r L: will lyke it very well. I requested to have the trymmynge of the sayde Toumbe, because as a Goldsmith I vnderstand howe to set foorth & garnishe a pece of stone work not w^h mvche gylding to hyde the beawty of the stone but where it may grace the same and no more. And hauing scill to make more radient cullers lyke vnto Ammells² then yet is to Paynters knowne, I would haue taught sum one w^h woulde not haue made it common. Nicholas Hillyarde'.

Another of his letters to the Earl of Salisbury is in the Public Record Office. It is dated 26 March 1610-11, and its opening sentences show that our artist was subject to ill-health, for he writes: 'I haue bene so visited and tormented this 40 dayes that I feared death, althoughe but of *that* grefe wherevnto I haue bene subiect this 30 yeres'. He then proceeds to recommend the suit of William Laborer, goldsmith, who has discovered a new mode of repairing highways at half the usual cost.

In 1617 James I³ granted to him, 'in respect of his extraordinary Art and Skill in Drawing, Graving and Imprinting of Pictures and Representations of Us and others,' the exclusive right, for the term of twelve years, 'to Invent, Make, Grave and Ymprint any Picture or Pictures of our Image, or other Representation of our Person'.⁴

Dr. Donne, in his poem 'The Storm', written in 1597, mentions the repute in which this artist was then held:

'a hand, or eye
By Hilliard drawn, is worth a History
By a worse painter made'.

His burial is recorded in the Parish Register of St. Martin-in-the-Fields, under date 7 January 1618-19. His son Lawrence, who was also a limner, has already been mentioned on p. 31.⁵

In a Treatise concerning the Art of Limning, which is on good grounds attributed to Hilliard, the writer speaks of Henry VIII's employment of that 'most excelent painter and limner Haunce Holbean, the greatest master truly in both thosse arts after the liffe that euer was . . . yet had the King in wages for limning diuers others; but Holbean's maner of limning I haue euer imitated and howld it for the best'.⁶ He mentions a con-

¹ Original letter at Hatfield House.

² The forms *amel*, *ammel*, *ammell*, &c., have been superseded by *enamel*.

³ Rymer and Sanderson: *Foedera*, xvii. 15.

⁴ There is one instance in which Hilliard appears as the publisher of a print. It is a portrait of Queen Elizabeth, crowned with stars and appearing among clouds, engraved by Francis Delaram, and inscribed: 'Nic: Hillyard delin: et excud: cum priuilegio Maies:'

⁵ Signed works of Lawrence Hilliard are rare, among them being:

1636. A gentleman, æt. 37. (Madresfield Court.)

1638. A gentleman, æt. 31. (Id.)

1640. A gentleman. (Pierpont Morgan, no. 61.)

⁶ *Walpole Society*, vol. i, pp. 18, 19.

versation he once had with Sir Philip Sidney, 'that noble and most valiant knight, that great scoller and excelent poet, great loue of all vertu and cuninge,' who asked him whether it were possible to express the difference between a tall and a short man in one scantling.¹ He also narrates a discussion he had with Queen Elizabeth as to the use of shadows in painting, and he states that the Queen chose to sit 'in the open ally of a goodly garden, where no tree was neere, nor anye shadowe at all'.²

Hilliard's style is characterized by delicacy and precision. His rendering of the face is in many cases flat, shadowless and toneless, and the flesh is often very pale, but this is probably due to the fading of the carnations, and there are divers examples which show admirable tinting. Walpole justly says that he could express features, jewels and ornaments 'by lines as slender as a hair'. To the painting of jewels he paid particular attention, and he sometimes made use of a thick impasto, almost giving the impression of inserted stones. His work is often confused with that of Isaac Oliver, but in many cases Oliver's style is distinguished by the more pronounced modelling of the features, and by a multiplicity of finer strokes in the treatment of the hair.

Signed examples of his work are rare. Among them are : nos. 13 and 19 in this collection ; and no. 33 in the Pierpont Morgan Collection.³

The following are signed and dated :

1550. Self-portrait, no. 12 in this collection.

Replica. (Montagu House, AA 15.)

1560. Edward Seymour, Duke of Somerset. (Id., Drawing Room, A 18.)

1577. Self-portrait. (Salting Collection.) *Vide* note on no. 12.

1578. 'ALICIA BRANDON NICOLAI HILLYARDI QVI PROPRIA MANV DEPINXIT, VXOR PRIMA'. In an inner inscription she is stated to be in her 22nd year, so that she was much younger than her husband. (Montagu House, B 5.)

On the last-named very interesting and important miniature the year and age are recorded in very small characters. An inscription in a similar style, but with rather larger letters, and with the capital A highly ornamented⁴ is found on the signed self-portrait in the Salting Collection. The same style of inscription also appears on the portraits of Richard Hilliard, the artist's father, 1577. Taking these examples as a sure basis, it may reasonably be inferred that Hilliard was the painter of other miniatures inscribed in the same style, although they are not signed by him. The inference may not, however, hold good in every instance, as an analogous epigraph is found on the limning of a man 'Sonder erch Verhouue', 1588, signed by Isaac Oliver, in the collection of the Queen of Holland.⁵ In this particular case the general effect of the inscription is not quite so neat as that found on the miniatures just mentioned, some of the letters are not so well formed, and there is a difference between Hilliard's *Dñi* and the form *Dñj* used by Oliver as a contraction for *Domini*.

Leaving undecided the question of authorship (but with a general inclination towards Hilliard on the part of the compiler), it may be convenient to give a list of some

¹ *Walpole Society*, vol. i, p. 27.

² *Id.*, p. 29.

³ In the Pierpont Morgan Catalogue the miniature is named Henry Prince of Wales, but the face is identical with that of a half length miniature at Belvoir Castle, named in the circumscription Charles Prince of Wales, and this latter name is probably correct.

⁴ A similar style of ornamentation is found in the capital letters of the signatures to the letters of Hilliard that have already been quoted.

⁵ Illd. in Dr. Williamson's *Portrait Miniatures*, 1904, pl. xiii, and in *Oude Kunst*, December 1915, p. 68.

miniatures inscribed in this way. It is to be observed that in most cases (*a*) the A's of *Anno* and *Aetatis* are preceded by interlacing flourishes; (*b*) there is a dot in the centre of the D of *Dni*; and (*c*) the contraction mark is placed over the last letter in *Ano* and *Dni*, and not over the *n*, as might have been expected in each case.

1571. No. 18.

1572. Queen Elizabeth. (National Portrait Gallery.)

A gentleman, æt. xxiv. (Montagu House, B 21.)

A lady, æt. xviii. (Id., C 9.)

A gentleman. (Id., B 3. In Cat. assigned to I. Oliver, and there stated to be signed by him.)

A lady, æt. 52. (Id., Duchess's Sitting Room, C 23.)

Isabella Countess of Rutland, æt. 20. (Belvoir Castle.)

1573. No. 6.

1574. Nicholas Hilliard, æt. 37. (Montagu House, B 19.)

A gentleman, æt. 45. (Id., B 20.)

1575. Called Lady Hunsdon. (Rijks-Museum, Amsterdam, no. 2875 a.¹)

1577. Richard Hilliard, æt. 58. (Salting Coll.)

Replica. (Montagu House, Drawing Room, A 1.)

1578. A little boy, æt. 5.² (Coll. of Mrs. Wyndham Cook.)

A gentleman, æt. 32. (Id.)

1579. Mary Queen of Scots. (Exh. by Mr. Jeffery Whitehead at the Burlington Fine Arts Club, 1889. Cat., pl. iv.)

1581. Sir George Carey, inscribed: 'free from all filthie fraude'. (Montagu House, AA 14. In Cat. assigned to I. Oliver.)

Sir Francis Drake, ætatis suæ 42. (Coll. of the Earl of Derby.)

1585. Sir Francis Knowles. (Montagu House, AA 4.)

Henry Percy, Earl of Northumberland. (Belvoir Castle.)

Lord Chancellor Bromley. (Hagley Hall.)

1586. No. 15.

1588. Called Edward de Vere, Earl of Oxford. (Montagu House, B 30.)

Robert Devereux, Earl of Essex, with right hand grasping a hand extended to him from above, and motto: 'Attici amoris ergo'. (*Olim* Castle Howard.³)

Lord Brooke. (Pierpont Morgan, no. 48.⁴)

1589. Philip Howard, Earl of Arundel. (*Olim* Castle Howard.⁵)

1590. A little girl holding an apple. (Salting Coll.⁶)

A little girl holding a carnation. (Id.⁶)

1591. No. 16.

1593. Called Charles Blount, Earl of Devonshire. (Madresfield Court.)

¹ In Cat., 1905, given to Hilliard, but in Cat., 1911, given to Levina Teerlinc.

² In the Cat. of the Burlington Fine Arts Club, 1889, xxviii. 25, date is given as 1575. I have not had an opportunity of seeing the miniature a second time in order to verify my note.

³ In the Castle Howard Catalogue attributed to I. Oliver. George Vertue, writing from memory, in an undated letter to Lord Oxford, mentions this limning which he had seen, he thought, at Sir Hans Sloane's. He expresses the opinion that it is by Hilliard.

⁴ In Catalogue attributed to I. Oliver.

⁵ In the Castle Howard Catalogue attributed to I. Oliver.

⁶ When exhibited at the Burlington Fine Arts Club, 1909, attributed to Levina Teerlinc, and till so attributed at South Kensington.

1593. Mrs. Holland. (Salting Coll.)
1594. George Clifford, Earl of Cumberland. (*Olim Castle Howard*.⁴)
1595. A gentleman, with motto: 'In nova fert animus'. (Exh. at South Kensington, 1865, by the Duc d'Aumale. Cat., no. 388.)
A gentleman, æt. 26. (Exh. by the Queen of Holland at Brussels, 1912, no. 995.¹)
1599. A gentleman, æt. 28. (Montagu House, Drawing Room, B 35.)
1601. A gentleman, æt. 62. (Id., Drawing Room, A 27.)
1603.² *Called* Third Earl of Southampton. (Montagu House, B 12.)
1605. *Called* Lord Hunsdon. (Id., AA 5.)
A replica. (Windsor Castle.)
A replica. (Coll. of Mr. Alfred Farquhar, 11 Belgrave Square.)
A gentleman. (Exh. by Baronne G. de Rothschild at Brussels, 1912, no. 839.)
1607. Henry Prince of Wales. (Windsor Castle, no. 53.)
1608. A lady, æt. 19, with dagger in right hand. (Montagu House, Drawing Room, A 16.)
James I. (Exh. by Baronne G. Rothschild at Brussels, 1912, no. 840.)
1609. James I. (Minley Manor.³)
1610. James I. (*Olim Castle Howard*.⁴)
1612. A gentleman, æt. 30. (Montagu House, B 2.)

If these later miniatures are by Hilliard, then it is obvious that the artist retained his facility and sureness of touch until a very advanced period of life; but this is not impossible, and a parallel may be found in the case of Levina Teerlinc's father, Simon Binnink, who in his seventy-fifth year (A.D. 1558) painted the wonderful little portrait of himself which is one of the glories of the Salting Collection.

Occasionally Hilliard copied older miniatures, adding inscriptions in the style of lettering found on the examples that have been enumerated.⁵ Examples are: Henry VII, Jane Seymour, Henry VIII, and Edward VI. (Windsor Castle, nos. 3, 5, 10, and 12.)

In the Inventory of the Pictures of John Lord Lumley, 1590, the following item occurs: 'A table on the conyng prospectiue of death and a woman, doone by Hilliarde'.⁶

Hilliard's principal pupils were his son (Lawrence Hilliard), Isaac Oliver, and Rowland Lockey. The information as to the latter two is given by Richard Haydocke in his preface to his translation of Lomazzo on Painting, 1598. Haydocke describes Hilliard as 'so much admired amongst strangers', states that he has persuaded him to write a treatise on the art of limning, and adds that his 'true and lively Image you may otherwise behold

¹ In Catalogue of the Exhibition stated to be signed by I. Oliver, but I could not discern any signature.

² In 1603 Hilliard was paid £3 for a picture of the King's Majesty, i.e. James I. (Belvoir Castle Household Accounts, quoted in *The Ancestor*, i. 35.)

³ Attributed by Dr. Williamson to I. Oliver.

⁴ In the Castle Howard Catalogue attributed to I. Oliver.

⁵ Inscriptions with the capital A's similarly ornamented are found on some large portraits in oils, the following being examples:

Old Mr. Cartwright, æt. 59. (Dulwich Gallery, no. 400.)

1598 Sir John Newdegate, æt. 28, small half length. (Coll. of Mr. F. A. Newdegate, Arbury.)

Anne his wife, three-quarter length, with her child. (Id.)

1601. A man, æt. 43, with epigraph: 'Semper in Excelcis'. (Id.)

Is it possible that these are the work of Hilliard's pupil, Rowland Lockey?

⁶ *Records of the Lumleys*, by Edith Milner and Edith Benham, 1904, p. 334. The word *prospectiue* is there printed as *prospectnie*.

more then reflected vppon the mirrours or glasses of his two schollars M: Isaac Oliver for Limning and Rowland Lockey for Oyle and Lim: in some measure'.

Signed: 12, 13, 19.

Dated or inscribed in Hilliard's manner¹: 6, 14, 15, 16, 18.

Probably by: 4, 8, 10, 11, 17, 20. After: 119.

HOLBEIN, HANS, *ob.* 1543. *Vide* nos. 1 and 7.

HONE, NATHANIEL, 1718-84.

Portrait-painter in oils, in miniature, and in enamel. He was one of the foundation-members of the Royal Academy.

Signed: 216, 227.

HOSKINS, JOHN (father and son, one of whom died 1665).

The fact that there were two painters called Hoskins clearly appears from a statement made by William Sanderson in his *Graphice*, 1658. That author in his list of artists says: 'For Miniture or Limning, in water-Colours, Hoskins and his Son, the next modern since the Hilliards, father and son; those Pieces of the father (if my judgment faile not) incomparable'. Vertue also mentions 'Hoskins senior or junior'. (*Vide* note on no. 75.)

Biographical details concerning them are scanty, and it is difficult to say whether particular items of information refer to the father or the son.

S. Redgrave² quotes Sir Kenelm Digby as saying of Hoskins that by his 'paintings in little he pleased more than Vandyke'.

Richard Graham³ states that Samuel Cooper 'was bred up (together with his elder Brother Alexander) under the Care and Discipline of Mr. Hoskins his Uncle'; and Walpole quotes Graham as stating that Hoskins 'was bred a face-painter in oil, but afterwards taking to miniature, far exceeded what he did before'.

Vertue⁴ quotes from the Register of St. Paul's Church, Covent Garden, the entry recording the burial in the church of 'Mr. John Hoskins' under date 22 February 1664. This date, according to the modern method of computation, is 1665.⁵

Vertue thought that the works of the father could be distinguished from those of the son by means of the signatures, the former using the monogram *HH*, and the latter signing *I H*. There are, however (as Dr. Propert and other writers have pointed out), several varieties of form of the initials, in addition to the two named in this paragraph.

The date 1665, which is quoted by most authorities as 1664, is generally considered as that of the death of the father, but in the absence of further evidence I incline to the opinion that it may be the year of the son's death.

Two statements have been made to the effect that the younger Hoskins was living long after 1665. The first is that of Redgrave, who stated that he painted James II in 1686, but omitted to quote any authority, so that the assertion cannot easily be checked.

¹ That is, with ornamental capital letters, &c., as already described.

² *Cat. of Exh. of Miniatures at South Kensington*, 1865, p. 293. Redgrave omits to give a reference, and I have failed to find the sentence in those works of Sir Kenelm Digby to which I have access.

³ Appendix to Du Fresnoy's *Art of Painting*, 1695, p. 338.

⁴ *Brit. Mus. Add.* 23069, f. 5.

⁵ In England, from the fourteenth century until the 1st January 1753, the year was reckoned as beginning on the 25th March.

The second is made by Dr. Williamson, who thinks that it is conclusively proved that the younger man was living in 1700, basing his contention upon miniature no. 93 in the Pierpont Morgan Collection. That miniature is signed with the letter H, the first stroke of the letter being elongated into a J, and on the back of the case there is an engraved inscription, naming the portrait Duke of Berwick, and giving his arms and the date 1700. At the first blush this does seem incontrovertible proof, but I venture to think that the inscription and arms do not correctly describe the portrait, for the gentleman represented is wearing a broad falling collar such as those that were in vogue *circa* 1660-70, and quite different from the cravats that were prevalent in 1700. Furthermore, the wig is closely analogous to those worn in the early years of Charles II's reign, and is not like those of 1700. For these reasons I am disposed to think that this particular miniature could have been painted as early as 1664, and it may also be remarked that it is exceedingly difficult to discover any resemblance between it and authentic portraits of the Duke of Berwick.

It appears to me, therefore, reasonable to conclude that we have as yet no positive proof that a painter called John Hoskins was living later than 1665.

I accept, however, the testimony of Sanderson that he was in 1658 acquainted with works both of Hoskins the father and of Hoskins the son; and, having considered the miniatures hereafter named, I think that Vertue was probably right in conjecturing that the work of the father is signed *HH*, and that the signature *I H* was used by the younger man (to whom I would also give the miniatures signed with the variants *H*, *JH*, &c.). Certainly, most of the examples signed *HH* which have come under my notice are earlier in point of time than those bearing the signature *I H*; a few are contemporary with the early specimens marked *I H*; and, with the exception of two miniatures painted in oils, I have seen none signed *HH* that belong to a period later than the decade 1630-40.

Mr. J. J. Foster in his *Samuel Cooper*, 1914-16, p. 8, quotes from the will (dated 30 December 1662) of the John Hoskins who died in February 1664-5, from which it appears that the testator bequeathed to his son John twenty pounds for a ring, or to be expended otherwise as he should think fit. If the thesis put forward in the foregoing paragraphs is true, then this would be the third John Hoskins in the family succession, but as to the profession of this third John we have no information. On p. 33 of the same work Mr. Foster quotes from the will of Samuel Cooper, who bequeathed twenty shillings for a ring to his cousin John Hoskins.

There are divers instances in which faces signed *HH* are worked with many tiny strokes, whereas those signed *I H* are more freely treated, but this difference of technique does not appear to hold good in all cases. I do not remember to have seen a dated miniature signed in the first of these two ways, except one in oils at Tusmore Park. It represents Oliver Cromwell, and is dated 1648.

On the 16th July 1626, John Holles, first Earl of Clare, paid £14 'to Hoskins y^e picture drawer for 2 pictures in little'.¹

Amongst examples signed *HH* are:

Called John Hoskins, white shirt, left hand raised. (Montagu House, B 23.)

Sir Benjamin Rudyerd. (Id., B 17.)

Countess of Suffolk. (Id., B 1.)

Robert Carr, Earl of Somerset. (Id., R 12.)

Earl of Thanet. (Id., B 10.)

Called Frances Cecil, Countess of Cumberland. (Belvoir Castle.)

¹ Account Book at Welbeck. The 'pictures in little' have not been traced.

- Replica, *called* Mary Countess of Pembroke. (Madresfield Court.)
 Second replica, similarly named to last. (Victoria and Albert Museum, no. 617-'82.)
 A gentleman. (Id., no. 679.)
 A gentleman. (Dogmersfield House.)
 Algernon Percy, Earl of Northumberland. (Coll. of Lord Aldenham.)
 Queen of Bohemia.¹ (Id.)
 Dudley third Lord North. (Wroxton Abbey.)
 Anne, wife of the last. (Id.)
 Viscount Falkland. (Windsor Castle, no. 35.)
 Robert Carr, Earl of Somerset. (Id., no. 28.)

Amongst those signed H, the first stroke of which is surmounted by a dot, thus, *H*:

- A lady. (Windsor Castle, no. 71.)
 Sir George Wentworth. (Pierpont Morgan, no. 80.)
 Lord Herbert of Cherbury. (Id., no. 81.)
 Sir Benjamin Rudyerd. (Coll. of Mrs. Sotheby, Ecton.)
 Sir John Suckling. (Montagu House, D. R., B 28.)
 Sir John Suckling, dated 1644. (Id., D. R., B 32.)
 Earl of Holland. (Id., B 34.)
 Henrietta Maria. (Madresfield Court.)
 Earl of Dorset. (Salting Coll.)
 Sir George Heron. (Id.)
 Lady Catherine Howard. (Id.)

Signed *Hoskin* (the first stroke of the H being elongated into J):

1638. Catherine Bruce, wife of William Murray, Earl of Dysart. Large, rectangular. (Ham House.)

Examples signed I H are numerous, and the following are amongst those that are dated:

1632. Charles I.² Rectangular, $8\frac{5}{8} \times 6\frac{5}{8}$ ins. Exceedingly fine. (Coll. of Mr. H. J. Pfungst, F.S.A. *Olim* in possession of the Jacomb family.)
 Henrietta Maria. Circular. (Rijks-Museum, Amsterdam, no. 2842.)
 1636. Lady in black dress. (Coll. of Mrs. Wyndham Cook.)
 1638. Montagu Bertie, Earl of Lindsey. (Montagu House, D. R., B 9.)
 1642. John Digby, Earl of Bristol. (Id., D. R., B 2.)
 1644. A daughter of the King of Bohemia. (Id., L 7.)
Called Mary Princess of Orange. (Id., D 12.)
Called Anne Kirke. (Burghley House.)
 Lady Anne Cecil, Countess of Northumberland. (Id.)
 1645. A lady. (Montagu House, N 24.)
 Sir Charles Lucas. (Pierpont Morgan, no. 87.)
 1646. A man in armour, æt. 27. (Madresfield Court.)
 Richard Cromwell. (Montagu House, F 4.)
 General Davison. (Id., D. R., B 8.)
 Frances Cranfield, Countess of Dorset. (Drayton House.)
 A gentleman of the Mildmay family. (Dogmersfield House.)
 A lady in a green dress. (Exh. by Mrs. Fleischmann at Brussels, 1912. Cat., no. 216.)

¹ In the queen's right ear there is a red jewel which is painted with a thick impasto.

² Henrietta Maria, almost identical in size with this, and in a similar black frame, but neither signed nor dated, is at Devonshire House.

1648. Alice Lady Lisle. (Minley Manor.)
 Lady Glemham. (Coll. of Mr. H. J. Pfungst, F.S.A.)
 Philip Lord Wharton. (Dogmersfield House.)
Called Rachel Countess of Southampton. (Montagu House, R 15.)
1649. Mrs. Henderson. (Ham House.)
 Elizabeth Tyrrell, wife of Wm. Forester. (Coll. of Mr. H. J. Pfungst, F.S.A.)
 Letitia Paget, wife of Richard Hampden. (Hampden House.)
1650. A gentleman in black garb. (Coll. of Mr. T. Whitcomb Greene.)
 Lord Fairfax. (Engraved by C. H. Jeens for the *Life of the Great Lord Fairfax* by Sir Clements R. Markham, 1870.)
Called Elizabeth Countess of Southampton. (Montagu House, CC 12.¹)
1651. Edward Astley, æt. 47. (Melton Constable Park.)
1652. A gentleman. (Belvoir Castle.)
 Sir Arthur Hesilrige. (Exh. by Lieut.-General H. F. Davies at Brussels, 1912. Cat., no. 214.)
1653. *Called* Sir Charles Lucas. (Coll. of Mrs. Sotheby, Ecton.)
 Lady Anne Barrington. (Montagu House, R 24.)
 Viscount Conway. (Wallace Coll., no. 123.)
1655. Lord Carnarvon. (Coll. of Lord Wharnccliffe.)
Called Countess of Tarras. (Pierpont Morgan, no. 86.)
1656. Eighth Earl of Rutland. (Belvoir Castle.)
 A gentleman with short cravat tied with black ribbons. (Pierpont Morgan, no. 90.)
 A gentleman. (Montagu House, BB 9.)
1657. Sir John Maynard. (Pierpont Morgan, no. 82.)
 A young man. (Windsor Castle, no. 73.)
- 1658.² Sir Edward Nicholas. (Coll. of Mr. H. J. Pfungst, F.S.A.)
1659. Algernon Sidney. (Montagu House, F 5.)
 A lady. (Coll. of Earl Bathurst.)
 A gentleman. (Id.)
1660. Barbara Countess of Suffolk. (Ickworth.)
 A man in armour. (Messrs. Durlacher, 1912.)
1661. Thomas Hobbes. (Devonshire House.)
1663. Sir Edmund Berry Godfrey. (Coll. of Mrs. Sotheby, Ecton.)
 Signed **II** : 42, 43. Signed I H : 159. *Vide* no. 44.

HOWARD, MISS ANNIE.

Signed : 397.

HUMPHRY, OZIAS, 1742-1810.

Pupil of Samuel Collins. In 1766 he was commissioned to paint miniatures of the Queen and other members of the royal family ; he went to India, 1785 ; returned to England three years later ; and was elected R.A. in 1791. His eyesight failed to some extent in that year, and he consequently abandoned miniature work for crayon drawing, but, owing to

¹ On the original the figure 5 of the date is made in reverse. The Cat. of the Burlington Fine Arts Club, 1889, ii. 5, gives the date as 1620.

² In 1658 Hoskins was paid £15 for a portrait of Lord Roos. (Hist. MSS. Com., Belvoir Castle MSS., iv. 540.)

a total failure of sight, he was compelled to relinquish the practice of art in 1797. In addition to painting *ad vivum*, he made miniature-copies of portraits by other masters, among them being:

- Joseph Addison, after Jarvis. Signed, and dated 1783. (Castle Howard.)
- Third Earl of Southampton, after portrait at Woburn. Copied for Edmond Malone, 1784. (Coll. of Lord Montagu of Beaulieu.)
- Shakespeare. Copied, 1784, from an original belonging to Mr. Colman or Coleman. Purchased by Margaret Duchess of Portland. (Sold, 1786. Portland Museum Sale Cat., no. 2938.)
- Earl of Lincoln, from original at Woburn.¹
- The Fair Geraldine, from original at Woburn.¹
- Earl of Surrey. (Sold, 1786. Portland Museum Sale Cat., no. 2937.)
- Signed: 219, S 4. Unsigned: S 5.

I., G.

Signed G I: no. 45.

ISABEY, JEAN-BAPTISTE, 1767-1855.

French miniaturist, described by Madame de Basily-Callimaki as 'le portraitiste attitré de tous ceux qui brillèrent en Europe par leur situation, leur beauté, leur esprit, leur richesse, leur valeur'.

Signed: 337, 351, 352.

JOHNSON (OR JONSON), CORNELIUS, 1593-1664.²

Born in London of Flemish parents. He worked in England until 1643, on the 10th October in which year it is recorded in the Journals of the House of Commons that 'Cornelius Johnson, Picture Drawer, shall have Mr. Speaker's Warrant to pass beyond Seas'. Walpole praises his portraits for their clearness, neatness, and smoothness, and adds: 'he painted too in small in oil, and often copied his own works in that manner'. One of these miniatures in oils on copper, signed in monogram, is at Belvoir Castle. It represents a lady in black dress with vertical white slashes, black hood, and falling ruff; a red heart on her left breast.

Signed: 78. Probably by: 77.

KOBIERSKI, CARL VON, of Vienna, born 1845, at Kimpolung (Bukowina).

Signed: S 14.

LATOUR, MAURICE QUENTIN DE, 1704-88. *French. Vide no. S 12.*

LEFÈVRE. *French. Vide no. 267.*

¹ Mentioned in letter of Margaret Duchess of Portland to the artist, 24 October 1784. These appear to have been purchased by the Duchess, and to have been sold in 1786. (Portland Museum Sale Cat., no. 2657: 'Two portraits, drawings after Holbein, by Mr. Humphreys, very fine'.)

² 'He must have died in or before 1664, as his widow is mentioned at Utrecht in that year'.—*D. N. B.* Many writers spell his name Janssen.

LENS, BERNARD, 1682-1740.

Son of Bernard Lens, mezzotint-engraver. He was painter in miniature to George I and George II, and was drawing master to the Duke of Cumberland, the Princesses Mary and Louisa, to Horace Walpole, and to Edward Harley, afterwards second Earl of Oxford. This last fact appears from a letter at Welbeck Abbey, written 7 June 1707, by George Tollet to Robert Harley: 'You was pleasd to desire me to speak to a person that coud teach your son, Mr. Edwd, to draw. I have sent for Mr. Lens, a very able and the best master we have in London—a sober, diligent man, and very carefull. His rate for teaching is a guinea entrance, and half-a-crown a time (for an hour's staying), and his coming may be twice or thrice a week as you please'.

Among the MSS. at Welbeck are several of his bills, which show that he framed, as well as painted, many miniatures for the second Earl of Oxford. These bills are quoted under the miniatures to which they relate, but there are references to several works no longer in the collection:

- 1719. a large half length of Mathew Prior, Esqr., on a large skin of Vellum for a book after a French Pictor. Twenty Gineys.
- 1726. a Pictor of Queen Eliz. of my Painting in a Ring set in Gold 8=8=0.
a book of 20 Drawings, views of severall Places in England of my Drawing by y^e life in Indion Ink, half a Giney each Drawing 10=10=0.
- 1727. a Frame in Pear Tree... [for] a small half length of y^e R^t Hon^{ble} the late Earl of Oxford in minatur 0:15:0.
- 1729. [On this bill he charges five guineas each for portraits of the Earl and Countess of Oxford, and Lady Margaret Harley, all after Dahl, which were delivered to Lord Dupplin; and on the same bill he charges for a large picture in miniature, a View of Lambeth Palace, this being no. 850 in the Welbeck Collection of Pictures.]

In 1728 Lord Oxford introduced Lens to the Earl of Pomfret so that he might copy a 'picture relating to the History of Mary Queen of Scots'.

Some of his miniatures seem hard and lack warmth and feeling, but there are divers others which prove that he merited Walpole's description of him as 'an admirable painter'. Walpole (*Catalogue of Engravers*, 1782, p. 224) narrates the following anecdote of him: 'Once when he was drawing a lady's picture in the dress of the queen of Scots, she said to him, "But, Mr. Lens, you have not made me like the queen of Scots". "No, madam, if God Almighty had made your ladyship like her, I would"'.

For portraits of this artist by himself, *vide* no. 148.

Among the more important of his signed and dated works are the following:

- 1719. Children of Charles I, after Van Dyck. (Chatsworth.)
Francis Lord Godolphin. (Windsor Castle, no. iii. 6.)
Lady Rich. (Madresfield Court.)
- 1720. John Duke of Marlborough, on horseback, 19 x 16½ ins. (Coll. of Earl Brownlow, Ashridge.)
Sarah Duchess of Marlborough, whole length. (Victoria and Albert Museum.)
Lady Anne Egerton, whole length. (Althorp.)
Three children of the third Earl of Sunderland, whole length figures. (Id.)
- 1724. Sir Godfrey Kneller. (Id.)
Sir Thomas Tipping, on horseback. (British Museum.)
- 1739. The Princess Louisa. (Windsor Castle, no. iv. 22.)

From the inscription on no. 53 it appears that the use of ivory as a basis whereon to paint was known to L. Cross. It may be added that at the Burlington Fine Arts Club, 1889 (Case xxxiv. 5), Dr. Propert exhibited a miniature of the Duke of Schomberg, who died in 1690. He described it as 'the earliest specimen of an undoubted contemporary portrait on ivory' that he had seen.¹ It would have been interesting to know who painted it, but whoever the artist may have been, Lens was the first who made *frequent* use of ivory as a painting-basis. Fifteen examples, varying in date from 1710 to 1723, are in this collection; and there are eight in the collection of the Marquess of Bristol at Ickworth, to wit: Sir Isaac Newton, Bernard Lens (1708), John Greenhill, Samuel Cooper, Rubens (1718), Dobson (1708), Van Dyck (1708), and Raphael (1718). In the accounts of John Hervey, first Earl of Bristol, 1721, it is stated that Lens charged six of these at three guineas each.

Signed: 117, 118, 119, 121, 123, 124, 125, 126, 148, 151, 184, 188, 361, 363, 364.

Unsigned: 120, 122. Style of: 168, S 3.

LENS, PETER PAUL, *fl.* 1729-50.

He was a son of Bernard Lens the limner, and followed his father's profession. Most of his miniatures are painted on ivory, and the backgrounds are usually stippled.

In 1738 an Irish Club called 'The Blasters' was reported upon in the Irish House of Lords, a leading member of the club being Peter Lens, 'lately come into this kingdom,' who 'professes himself a Blaster and a votary of the devil'. Warrants were issued for his arrest, but he escaped to England.²

His mode of signature is variable. It is generally PL in a cursive monogram; sometimes that monogram followed by the surname; and in other cases the surname preceded by PP.

Amongst signed and dated examples are the following:

1729. The artist's mother. (Coll. of Mr. Francis Wellesley.)

1735. Sir Richard Newdegate, third Baronet. After Dahl. (Coll. of Mr. F. A. Newdegate, Arbury.)

Elizabeth Twisden, wife of the last-named. (Id.)

Sir Roger Newdegate, fifth Baronet.³ 'By the Life'. (Id.)

1736. Charles I. (Id.)

The latest example that I have seen is John Marquess of Granby, inscribed on the back: 'Peter Lens Pin. 1750'. (Belvoir Castle.)

Other miniatures ascribed to the same artist are signed with PL in monogram of uncial shape, e.g. one formerly called Robert Boyle, in the collection of Mr. H. J. Pfungst, F.S.A.

Peter Lens also painted life-size in oils, two signed and dated examples being at Arbury. They are portraits of boys—stiff, quaint figures: Sir Edward Newdegate, 1735, and Sir Roger Newdegate, 1734.

Signed: 127, 128.

LUCAN, LADY. *Vide* Bingham, Margaret.

MALTHANN, THEODORUS, *fl.* 1606. Signed: 382.

¹ J. L. Propert, *Miniature Art*, 1887, p. 90.

² Strickland's *Dictionary of Irish Artists*, 1913, ii. 17.

³ Dated 1735 on front, and 1734 on back.

MEE, MRS. ANNE, *ob.* 1851, aged 76.¹

Eldest daughter of John Foldson, a painter who died young, and wife of Joseph Mee, whom Edward Edwards describes as 'a man who pretended both to family and fortune, without being possessed of either'. Lady Mary Bentinck writes to her brother, Lord William Bentinck, 5 May 1793: 'Lord Wickham has just Proposed to Miss Folson who Paints Miniature Pictures, you know, and I heard to-day that she had refused him as she is going to be Married to some Irish Captain'. Horace Walpole mentions her several times, e.g. on the 18th November 1790, he writes to 'the Miss *Berrys*': 'Miss Foldson has not yet sent me your pictures: I was in town on Monday, and sent to reproach her with having twice broken her promise: her mother told my servant that Miss was at Windsor, drawing the Queen and Princesses. That is not the work of a moment'. At Windsor Castle there is a series of portraits of eighteen ladies which she painted for the Prince Regent in 1813. She exhibited at the Royal Academy from 1804 to 1837.

Vide no. 242.

MENUSIER, *fl.* 1812-19. *French.*

A miniature of Miss Bolton, the musician, signed M 1817, was (1908) in the collection of Mr. Jeffery Whitehead.

Signed: S 9.

NETSCHER, CASPAR, 1639-84.

Born at Heidelberg, died at The Hague, where he had settled in 1660. Many of his portraits are small three-quarter length figures. Descamps gives him special commendation for his imitation of white satin, the glossiness and silvery tones of which he so well rendered as to cause surprise at the illusion. His miniatures are rare.

Nos. 102, 103.

OBRISSET, JOHN, *fl.* in the early years of the eighteenth century.

An artist who worked in England, and who made portraits in impressed horn and tortoiseshell.

Signed: 103 a. *Vide* no. 104.

OLIVER, ISAAC, *ob.* 1617.

From the researches of Mr. Lionel Cust it appears that Peter Oliver, a native of Rouen, and Typhan (or Tyffen) his wife settled in London about 1568, bringing with them their son Isaac. On the 9th February 1602 Isaac Oliver married Sara Gheeraerts, and in the entry in the Register of the Dutch Church, Austin Friars, recording this fact, he is described as of Rouen.² In his grant of denization,³ 6 December 1606, he is entered as 'Isaack Olyver born in Rouen under the allegiance of the King of France'.

¹ This is the age recorded in the *Gentleman's Magazine*, 1851, but it would make her only fifteen when she was painting at Windsor.

² Dr. Williamson: *Portrait Miniatures*, 1904, i. 24.

³ Dr. W. A. Shaw's *Denizations and Naturalizations*, 1911, p. 11.

Walpole¹ writes: 'Of the family of Isaac Oliver I find no certain account; nor is it of any importance: he was a genius; and they transmit more honour by blood than they can receive. After studying under Hilliard,² he had some instructions from Zuccherò; Vertue even thought, from variety of his drawings after the great masters, especially Parmegiano, that he had been in Italy'. This conjecture is confirmed by an inscription in the artist's handwriting on the back of his limning of Sir Arundel Talbot³: '13 Magio 1596. In Venetia Fecit mi Isacq oliuiero, Francese'.

'We ourselves', says Walpole, 'have nobody to put in competition with Oliver, except it be our own Cooper, who, though living in an age of freer pencil and under the auspices of Vandyke, scarce compensated by the boldness of his expression for the truth of nature and delicate fidelity of the older master. Oliver's son, Peter, alone approached to the perfection of his father'.

Sandrart (*Academia Nobilissimae Artis Pictoriae*, 1683, p. 311) refers to 'Olivierius membranarum pictor Londinensis', but it seems probable that he was unaware that there were two Olivers, for he does not mention a Christian name, and he says that of the painters in this kind who were known to him the first was that *Olivierius* who acquired so much celebrity in England, first at the court of King James, and then at that of Charles Stuart.

H. Hondius engraved his portrait at three-quarter length, standing, his right hand outstretched holding a miniature. The engraving is inscribed: 'Isaacus Oliverus, Anglus Pictor', followed by Latin verses which say that he painted to the life bright countenances that wonderfully charm the eyes.

A portrait of Oliver by himself, wearing a tall hat, is at Windsor Castle. Another self-portrait, with gloved right hand doubled on hip, belongs to the Earl of Derby, and was engraved by Miller for Walpole's *Anecdotes*, 1762. A third portrait, which is stated to be Oliver by himself, is reproduced in Mr. J. J. Foster's *British Miniature Painters*, 1898, pl. xv, from an original belonging to the Earl of Gosford.

His usual signature is O with I drawn through it, but occasionally he writes his name. Examples that are dated as well as signed are rare, but the following may be cited:

- 1583. Sir John Clench in robes. (Montagu House, D. R., A 3.)
- 1588. A man in a black hat, 'Sonder erch Verhouue. Æ. Suæ 59. A° Dm̃j 1588. Isacus Oliuerus f.' (Exh. by the Queen of Holland at Brussels, 1912, Cat., no. 994.⁴)
- 1596. Sir Arundel Talbot.⁵ (Coll. of Mr. H. J. Pfungst, F.S.A.)
- 1598. The Brothers Browne—three whole-length figures, with a fourth representing an attendant. (Burghley House.⁶)
- 1610. A gentleman, formerly called Dr. Donne. (Salting Coll.)
- 1614. A gentleman with left hand in front of him. (Exh. by the Queen of Holland at Brussels, 1912. Cat., no. 996.)
- 1616. Richard Sackville, Earl of Dorset, whole length: 'Isaac Olliuerus fecit'. (Victoria and Albert Museum, no. 721-'82.)
- William Herbert, Earl of Pembroke. (Belvoir Castle.)
- Dr. Donne. (Windsor Castle, no. 21.)

¹ *Anecdotes*, 1762, i. 153.

² *Vide* p. 36.

³ In the collection of Mr. H. J. Pfungst, F.S.A.

⁴ For similarity of style between this inscription and those of N. Hilliard *vide* p. 33.

⁵ For inscription *vide supra*.

⁶ A copy by Catherine Howell, 1707, is at Althorp.

Among important examples signed, but not dated, are :

- Lucy Harington, Countess of Bedford, large, circular.¹ (Montagu House, B 31.)
- Frances Howard, Countess of Essex, large, circular. (Coll. of the Earl of Derby.)
- Sir Philip Sidney, whole length, seated. (Windsor Castle.)
- Adoration of the Magi. 'Is. Ollivier'. (British Museum.)
- Antiope. 'Is. Ollivier'. (Id.)
- Head of Christ. (Enville Hall.)

A whole length portrait of Edward Lord Herbert of Cherbury in a reclining attitude by I. Oliver was engraved by Anthony Walker, 1764.

Vertue affirms that Isaac Oliver also painted in oil, and he mentions 'Isaac Oliver painted in oyl by himself' (*Brit. Mus. Add.* 23068, p. 64). In another place (Id., 23072, p. 131) he records the following at Wroxton Abbey: Thomas Pope, Lord Chandos, William Pope, and a man's head, and he says concerning them: 'These heads painted in oil on board by I. Oliver shows [*sic*] he could well take a likeness, and very neat, a little certain stiffness in the manner savouring of the manner of limning'. He also mentions (Id., 23073, p. 7) that the Countess of Oxford possessed Thomas Cavendish, the navigator, in oil by I. Oliver.²

Signed : 24, 28, 29, 30, 32, 34. Unsigned : 22, 23, 25, 27, 33. After : 26.

OLIVER, PETER, *buried* 22 December 1647.³

Son and pupil of Isaac Oliver, with whom, says Walpole (*Anecdotes*, 1762, ii. 12), he is 'worthy of being compared', adding: 'In some respects the son even appears the greater master, as he did not confine his talent to single heads.⁴ Peter copied in water-colours several capital pictures with signal success'. Among these copies are: Sir Kenelm and Lady Digby, 1632, after Van Dyck (Sherborne Castle); and Sir Kenelm Digby and his family, after Van Dyck (Burdett-Coutts Coll.). The following (most of which are dated) are all signed :

- Edward VI when Prince, half length after Holbein. (Devonshire House.)
- Tarquin and Lucretia. (Victoria and Albert Museum, no. 1787-'69.)
- Venus and Adonis, after Titian. (Burghley House.)
- 1628. The Flight into Egypt, after Titian. (Victoria and Albert Museum, no. 740-'82.)
- 1629. The Marquis del Vasto and his family, after Titian. (Windsor Castle.)
- 1633. Jupiter and Antiope, after Correggio. (Id.)
- 1634. The Education of Cupid, after Correggio. (Id.)
- 1637. The Lovers, after Titian. (Windsor Castle.)
- 1639. St. Luke presenting a young man to the Madonna. (Id.)
- The Marriage of St. Catherine. (Pierpont Morgan, no. 70.)
- 1640. Madonna and Child with St. John. (Windsor Castle.)

¹ A miniature (unsigned) identical with this one, except for the fact that it is executed in grisaille, is no. 36 in the Pierpont Morgan Collection. In the Catalogue of that collection it is tentatively (and I think, improbably) ascribed to John Bossam.

² At Melton Constable Park there is a life-size portrait in oils of Bridget Coke, wife of Sir Isaac Astley—within a painted oval, head and shoulders to sinister, yellow dress, signed: 'I O fecit 1641'. Whoever this I O may be, he is not Isaac Oliver, the limner.

³ J. L. Propert, *Miniature Art*, 1887, p. 69, quoting correctly from the *Parish Register* of St. Anne's, Blackfriars.

⁴ Upon this it may be remarked that the father did *not* confine *his* talent to single heads.

Portraits signed with the initials P O conjoined are numerous, but those that have a date as well as a signature are somewhat rare. Among them may be specified:

1619. Sir Francis Nethersole, 'En vous voyant'. (Coll. of Mr. H. J. Pfungst, F.S.A.)
A young man. (Victoria and Albert Museum, no. 117-'88.)
Sir Kenelm Digby. (Coll. of Mrs. Sotheby, Ecton.)
1620. A gentleman with black hair, moustache, and round beard, black coat. (Coll. of Mrs. Wyndham Cook.)
1621. Frederick King of Bohemia. (Coll. of Mrs. Sotheby, Ecton.)
Frederick King of Bohemia. (Montagu House, Sitting Room, B 14.¹)
Elizabeth Queen of Bohemia. (Windsor Castle, no. 74.)
Charles I. (Windsor Castle.)
Charles I. (Rijks-Museum, Amsterdam, no. 2862.)
1626. Charles I. (Pierpont Morgan, no. 72.)
1630. Charles I. (Montagu House, A 4.)
1646. *Called* Earl of Arundel. (Coll. of Mr. E. M. Hodgkins, 1910.)

A self-portrait signed with initials, followed by 'se ipse fe.' is in the collection of the Earl of Derby. It is described as a profile in lead pencil, to which flesh-tint has been faintly added. His wife's portrait is on the reverse. This once belonged to George Vertue, and subsequently to Horace Walpole.²

Another self-portrait (in which the artist wears a broad-brimmed hat) was engraved by T. Chambars for Walpole's *Anecdotes*, 1762, vol. ii.

Two other miniatures are called the artist by himself:

- A beardless young man to sinister, with falling ruff. (Montagu House, B 15.)
A bearded man slightly to dexter, plain falling collar. (Coll. of Mrs. Sotheby, Ecton; illd. in Burlington Fine Arts Club Cat., 1889, pl. viii.)

His portrait, half length, by Hanneman, is at Hampton Court. (E. Law's *Cat.*, 1898, no. 766.)

According to a note of George Vertue (*Brit. Mus. Add.* 23073, p. 39b), Hanneman also painted P. Oliver's wife 'in a white night rail, her hands across'.

Signed: 39, 40. Unsigned: 37.

ORLEY, RICHARD VAN, of Brussels, *ob.* 1732.

The following are signed and dated examples of his work in gouache:

1689. Nymphs dancing around a seated child. (Madresfield Court.)
View of a Fountain with Cupids. (Id.)
1692. Pandora opening the box. (Victoria and Albert Museum, no. 814-'05.)
Minerva and Telemachus. (Duke of Portland's Pictures, no. 815.)
1710. Telemachus and Mentor. (Id., no. 812.)

Vide no. 319.

PETHER, WILLIAM, *ob.* 1821, aged about 82.

Miniaturist and mezzotint-engraver, pupil of Thomas Frye. He exhibited at the Royal Academy, 1781 to 1794; and in 1777 he exhibited at the Society of Artists his own portrait with the name reversed (Don Mailliw Rehtep).

Signed: 229.

¹ Probably belongs to this year. The last figure of the date is covered by the frame.

² Scharf's *Catalogue of Pictures at Knowsley*, 1875, no. 250.

PETITOT, JEAN, 1607-91.

Painter in enamel and fellow-worker with Jacques Bordier. He was born at Geneva, and was apprenticed to a jeweller. After spending some time in France he came to London, where he found a friend in Sir Theodore Turquet de Mayerne. His work was shown to Charles I, and he was patronized by that monarch, as he was subsequently, on his return to France, by Louis XIV. 'He deserved their protection as a genius,' says Walpole, 'and has never been equalled in enamel'. In 1651 he married Marguerite Cuper, whose younger sister Anne Madeleine was the wife of Jacques Bordier.

Petitot was a Protestant, and, after the Revocation of the Edict of Nantes, was imprisoned as a heretic, until, strength of mind and body having failed, he placed his signature to an act of abjuration, and was then released and permitted to return to Geneva, where he recanted his recantation, and was again received into communion with the Reformed Church. On the 1st April 1691 he was painting a portrait of his wife when he was seized by an attack of paralysis, to which he succumbed two days later. An account of his life, and of his volume of *Prières et Méditations*, was published by Ernest Strœhlin at Geneva, 1905. When his collaborator, Bordier, died in 1684, Petitot wrote in his journal: 'Tu m'as encore extraordinairement favorisé, o mon Dieu, en me continuant les moyens d'exercer mon art avec quelque facilité, en la compagnie de la personne, liée avec moi d'amitié et d'association, dès environ un demi-siècle, sans avoir aucune mésintelligence ni division entre nous'.¹

For a portrait of Petitot *vide* no. 280, and for an example in water-colours by him *vide* no. 146.

Five examples of the work of his English period are in this collection. Others are:

First Duke of Buckingham, 1640, signed. (Devonshire House.) A replica of no. 279.

Mary Villiers, Duchess of Richmond, three-quarter length, 1643, signed. (Pierpont Morgan, no. 427.) This is probably 'that large piece of y^e Dutchesse of Lennox don in enaile by Petitot', which John Evelyn (as he records in his *Diary*, 1 November 1660) saw in the cabinet of rarities of King Charles II.

Rachel Ruvigny, Countess of Southampton, whole length, 1643, signed, after Van Dyck. (Chatsworth.)

The same, head and shoulders only, in ivory box. (Sherborne Castle.)

Sir Theodore Turquet de Mayerne. (On snuff-box belonging to the Earl of Lauderdale, sold at Christie's, 30 June 1911. Cat., no. 37.)

Henrietta Maria, blue dress. (Belvoir Castle.)

Signed and dated: 146, 275, 276, 277, 278, 279, 280.²

Unsigned: 283, 291, 296, 298.

Manner of: 284, 288, 290, 294, 297, 301, 303, 304, 305, 307.

After: 118, 331.

PETITOT, JEAN, THE YOUNGER.

Son of the preceding artist. He was born at Blois, 2 January 1652,³ and in 1683 married Madeleine,⁴ eldest daughter of Jacques Bordier. He worked for some time in London.

¹ E. Strœhlin: *Petitot et Bordier*, 1905, p. 57.

² No. 280 has J P in monogram at the back. Though not technically a signature, it is equivalent to one in this case.

³ E. Strœhlin: *Petitot et Bordier*, 1905, p. 146.

⁴ She was born at Paris, 1658, and died at Geneva, 11 January 1736. (Id., p. 141.)

Three portraits by him are reproduced on plate xxviii of the Burlington Fine Arts Club Miniature Catalogue, 1889: His own portrait, 1685, and that of his wife, 1690 (Exh. by the Earl of Dartrey)¹; and the Duchess of Portsmouth, 1685 (Exh. by Dr. Propert).

No. 99.

PLIMER, ANDREW, 1763-1837.

Dr. Williamson, in his biography of this artist, states that he was the son of a clock-maker at Wellington, and that he was a pupil of Richard Cosway, who once said of him: 'Andrew will be my Elisha, if I am not constrained to carry my mantle up to Paradise with me'.

Nos. 238, 239; S 15.

REISEN, CHARLES CHRISTIAN, 1680-1725.

This artist, who was commonly called Charles Christian, was a gem-engraver, who was born in London, his father being a Norwegian goldsmith who had settled there. Vertue (*Brit. Mus. Add.* 23076, p. 20) says of him: 'The noble Lord Harley hearing of his fame, and being at that time one of the greatest lover[s] & Encourager[s] of Arts in all kinds, imploy'd him & took him into his particular Favour, did all the generous good offices for him possible'. At Welbeck there is a letter addressed to Christian by four of his friends, 15 February 1724-5, expressing their satisfaction that his 'renown'd Countenance is once more to be toucht up by the Exquisite Pencill of the Celebrated Mr. Vanderbank', and that the same is to be engraved in mezzotint.

Vide no. 107.

RICHTER, CHRISTIAN, *ob.* 1732.

Walpole (*Anecdotes*, 1771, iv. 38) states that he was the son of a silversmith of Stockholm, and that he came to England in 1702, practising in oil, and chiefly studying the works of Dahl, from which he learned a strong manner of colouring 'which he transplanted into his miniatures, for which he is best known. In the latter part of his life he applied to enamelling, but died before he had made great proficience in that branch'.

The signature of Richter is not often seen, as when he used one he generally placed it on the reverse of the miniature. That is the case with the following:

1709. Lady Tyrconnel. (Wroxton Abbey.)

1711. Van Dyck. (Rijks-Museum, Amsterdam, no. 2872.)

1719. Dr. John Radcliffe. (Victoria and Albert Museum, no. 478-'07.)

Signed: 186, 187. Unsigned: 133, 185.

ROSALBA. *Vide* Carrieri.

ROSSE (*née* GIBSON), SUSANNA PENELOPE, *ob.* 1700.

Daughter of Richard Gibson, the dwarf, and wife of Mr. Rosse (sometimes called Rose), a jeweller.

George Vertue (*Brit. Mus. Add.* 23069, p. 20 b) has the following paragraph: 'the

¹ In the text of the Catalogue these two enamels are attributed to the elder Petitot.

picture of a Morrocco Ambassador,¹ half length by y^e life, done by Mrs. Rosse, dated 1682, his name & Title above; she painted this picture² at the same time as Kneller painted him in oyl, but sitting to them both at once. SPR means Susanna Penelope Rosse, her mark'. On the next page he names the following limnings by her:

Her own picture limned by herself, not finished.

The Countess of Oxford, after Cooper.

Lady Sunderland, a large head, after Cooper.

Roxalana the actress (copied after Cooper) who was married to the Lord Oxford.

King James II, after Kneller.

He then continues: 'Her first manner she learnt of her father, but being inamour'd with Cooper's limnings, she studied & copy'd them to perfection, as by these may bee seen; nobody ever copy'd him better. She was about 45 years of age when she died'. In another place (Id., 23070, p. 69b) he states that she died in 1700. Walpole possessed a copy of Bishop Burnet in robes as Chancellor of the Garter by her. At Montagu House (no. R 18) is her copy of Cooper's unfinished portrait of the Duke of Monmouth; and at the Victoria and Albert Museum there are divers miniatures which I agree with Dr. Williamson in considering to be her work. They were found together in a pocket-book, and the reverse of one of them is inscribed: 'My Father Rosse'. Others of them are her own portrait: Mrs. Preistman; Mr. Wignal, painter; and Mrs. Vryberge.

Nos. 154, 182.

SAINT, DANIEL, 1778-1847.

As early as 1804 he was ranked amongst the best French miniaturists of the time, and throughout his career he was in constant vogue.

Signed: 353.

ST. URBAIN (OR URBAN), FERDINAND DE, 1658³-1738.

A well-known medallist, who was born at Nancy, and who, in 1673, was appointed engraver to the Mint at Bologna.

Vide nos. 392, 393.

SICARDI, LOUIS, 1746⁴-1825.

One of the best French miniature-painters of his time. Madame Debillemont-Chardon (*La Miniature sur Ivoire*, pp. 8-9) describes his execution as 'extrêmement finie et précise; son dessin, à la fois léger et sûr . . . ses vêtements, surtout quand il peint les blancs, sont charmants'.

Signed: 321, 344.

Attributed to: 316, 325. *Vide* no. 345.

¹ This was Hamet Ben Hamet Ben Haddu Ottor who came to England in January 1682, and presented two lions and thirty ostriches to Charles II. His portrait by Kneller was engraved by R. White. After his return to his own country he incurred the displeasure of the Emperor of Morocco, and was loaded with chains. A portrait medal of Hamet Ben Hamet was struck by George Bower.

² Walpole (*Anecdotes*, 1763, iii. 135) states that this was eight inches by six, and was in Mr. Rose's sale, 1723.

³ L. Forrer, *Dictionary of Medallists*.

⁴ Some writers give this as an absolute date; others say that he was born at Avignon about 1746.

SMART, JOHN, 1741-1811.

Dr. Williamson (*Portrait Miniatures*, 1904, ii. 1) judges Smart to be 'the greatest miniature painter of the eighteenth century', and Mr. F. M. O'Donoghue in the *D. N. B.* states that his miniatures 'are of extremely fine quality, unsurpassed for beauty of colour and delicacy of finish'. One of the characteristics of his work is its smooth enamel-like finish. 'I like his pictures with all my heart', said his friend Richard Cosway. A portrait medal of Smart was executed in 1777 by John Kirk.

Signed: 235.

SOIRON, FRANÇOIS, 1755-1813.

An enamel painter who was born at Geneva, and who settled at Paris.

Signed: 350.

SOUVILLE, *fl.* 1713.

Possibly this artist may be identical with Alexander Souville, a French painter who worked in England, and who was known to Walpole only from a note made by Vertue to the effect that in 1685 he painted eight figures on the north end of the Paper Buildings in the King's Bench Walks in the Inner Temple; but the two miniatures by him in this collection appear to have been executed in France.

Signed: 190. No. S2 is also by him (but it has not been opened for examination of the back).

SPENCER, GERVASE, *ob.* 1763.

'He was' (writes Edward Edwards, *Anecdotes of Painters*, 1808, p. 18) 'originally a gentleman's servant, but, having a natural turn to the pursuits of art, amused himself with drawing. It happened that some one of the family with whom he lived, sat for their portrait to a miniature painter, and when the work was completed, it was shewn to him; upon which he observed, that he thought he could copy it. This hint was received with much surprise, but he was indulged with permission to make the attempt, and his success was such, that he not only gave perfect satisfaction, but also acquired the encouragement and patronage of those he served, and, by their interest, became a fashionable painter of the day . . . there was a three-quarter portrait of Spencer, which was painted by Sir Joshua Reynolds, soon after his return from Italy. In this portrait¹ the artist is represented in the act of painting'.

Many of his miniatures have a pale greyish-blue stippled background, and the faces are generally deficient in colour. He also painted in enamel, examples of which he exhibited at the Society of Artists in 1761 and 1762. His signature is usually G. S., but occasionally the full surname is found.

Among signed and dated examples are the following:

- 1740. A gentleman. (Sherborne Castle.)
- 1746. George Keppel, third Earl of Albemarle. (Woburn Abbey.)
A lady. (Victoria and Albert Museum, no. 390-'07.)
- 1747. A young lady. (Devonshire House.)
- 1748. Lady Bateman. (Drayton House.)
- 1749. A lady. (Victoria and Albert Museum, no. 194-'04.)

¹ Spencer made a small etching from this portrait in 1753.

- 1749. A gentleman, in enamel. (Id., no. 200-'85.)
Mrs. Moore. (Holland House.)
- 1750. Charlotte Countess of Aylesford. (Belvoir Castle.)
- 1751. A young child. (Castle Howard.)
A little girl. (Coll. of Lord Boston.)
- 1753. Mary Macartney, Lady Lyttelton. (Hagley Hall.)
A lady. (Nottingham Castle.)
A gentleman. (Exh. by Mr. Jeffery Whitehead at the Burlington Fine Arts Club, 1889. Cat., pl. xxix.)
A gentleman, in enamel. (Messrs. Durlacher, 1912.)
A gentleman, in enamel. (Coll. of Mr. W. W. Aston, 1914.)
- 1755. Lady Mary Wortley Montagu, in enamel. (Tollemache Sinclair sale at Christie's, 2 April 1913. Cat., no. 154.)
- 1756. Lady Mary Wortley Montagu. (Madresfield Court.)
A lady, in enamel. (Coll. of Mr. Maurice Rosenheim, 1914.)
Sir Edward Astley, in enamel. (Melton Constable Park.)
- 1757. Maria Gunning, Countess of Coventry, in enamel. (Tollemache Sinclair sale at Christie's, 2 April 1913. Cat., no. 131.)
- 1758. A lady. (Sherborne Castle.)
- 1760. A gentleman, in enamel. (Rockingham Castle.)
- 1761. A lady. (Coll. of Mr. W. W. Aston, 1914.)

Signed: 224, 228.

SPENGLER, J. J. *Vide* foot-note to no. 390.

TURRELL, CHARLES, born 1846.

Signed: 399, 400. Unsigned: 357.

VAN BLARENBERGHE. *Vide* Blarenberghe.

VAN ORLEY. *Vide* Orley.

VARAKER, *fl.* 1819. Signed: 245.

VERTUE, GEORGE, 1684-1756, engraver and antiquary.

George Vertue was born in London of parents who 'were more honest than opulent'. He made a great collection of materials for a history of the fine arts in England, but died before he had completed his task. His manuscripts (which are now in the British Museum) passed into the possession of Horace Walpole, who compiled from them his *Anecdotes of Painting*.

Vertue justly considered Edward Harley, second Earl of Oxford, as his patron *par excellence*. He made many drawings, and engraved divers plates for him, including a bookplate for the Countess. In the Earl's company he journeyed through many parts of England, writing descriptive accounts of his tours, and embellishing them with pen-and-ink sketches. Among the Welbeck MSS. are his Journals of the Tours for the years 1727, 1737, 1738, 1739, and 1740, as well as thirty-six of his letters to Lord Oxford. When the latter died, Vertue felt that he had lost a valued friend, as well as a munificent

patron. 'Death', he wrote, 'put an end to that life that had been the support, cherisher, and comfort of many, many others, who are left to lament—but none more heartily than Vertue' (Walpole's *Life of Vertue*, 1763, pp. 10-11). The five drawings he made for his engravings of the Greendale Oak at Welbeck are in the Duke of Portland's Collection. His engraved plates are very numerous. 'Truth', says Walpole, 'was his province, and he had a felicity uncommon to antiquaries, he never suffered his imagination to lend him eyes.¹ Where he could not discover, he never supplied'. His epitaph in the cloisters of Westminster Abbey speaks of his 'manners gentle' and his 'grateful heart', united with 'the genius of the graphic art'.

On the 1st May 1739 Lord Oxford gave to him a ring set with an onyx, which was engraved with the head of Socrates by Charles Christian Reisen, but of this, together with money and other things he was deprived by street robbers in September 1743 (*Brit. Mus. Add.* 23093, f. 3). He made for Lord Oxford a large limning of Queen Elizabeth's Procession, which was included in the sale of Lord Oxford's Pictures, March 1742, sixth day's sale, no. 46.

For his Catalogue of the Countess of Oxford's Miniatures, *vide* pp. 3 and 12.

Divers of his drawings are in the British Museum, including one of John Sturt, the engraver, delineated *ad vivum*. One by him of Margaret Countess of Lennox is at Temple Newsam. Henry Duke of Gloucester and Charles II are at Windsor Castle. His copy of Van Dyck's Thomas Howard, Earl of Arundel and his grandson, signed, and dated 1746, belongs to Mr. Alfred Farquhar, 11 Belgrave Square. The Earl of Northampton, the Earl of Kingston, and Dr. Derham are in the collection of Mr. Francis Wellesley. A limning of a portrait of Sir Walter Raleigh, signed by him, was sold at Christie's 8 July 1914. Cat., no. 99. Thirty-four of his copies of the Holbein drawings at Windsor Castle are at Sudeley Castle.

For portraits of Vertue *vide* no. 152. A portrait-sketch by him of the Earl of Pembroke is found on p. 16 of his manuscript, *Brit. Mus. Add.* 22042.

Signed: 152, 189, 395.

VESTIER, ANTOINE, 1740-1824.

A French artist who painted both in enamel and in water-colours.

Signed: 328.

VILLERS.

A French artist who exhibited at the Salon in 1793 and 1804.² Dr. Williamson, in his Catalogue of the Pierpont Morgan Collection, iv. 21, says: 'The initial of his Christian name is believed to be L, as in the Doistau Collection in Paris there is a portrait by him dated 1791, which is signed as he usually signed his works, "Villers", but has in front of the name a letter which appears to be an L'. A portrait by him of La Marquise de Gramont-Caderousse, 1795, is reproduced on plate cxcviii in that Catalogue.

No. 343.

¹ His engraving of Shakespeare's monument in Stratford-upon-Avon Church has been the subject of many animadversions.

² E. Lemberger: *Meisterminiaturen*, 1911, p. 104.

VIOLIER, PIERRE, 1649-1715.

A Swiss pastor who was author of various geographical works published at Geneva,¹ and who also made a number of designs for medals, none of which appear to have been struck.²

No. 191.

WEIGALL, CHARLES HARVEY.

Gem-sculptor to King George IV. He exhibited gems at the Royal Academy from 1810 to 1828.

Signed: 389.

WERNER, JOSEPH, 1637-1710.

A Swiss painter who was a pupil first of his father and then of Matthieu Merian. He was taken to Italy by a rich amateur named Müller, who helped him with money and advice. He painted both in oil and miniature, working at the court of Louis XIV, and afterwards at Augsburg, Munich, Vienna, Berne and Berlin, finally returning to Berne, his native place, where he died.³

No. 149.

WHITE, ROBERT, *ob.* 1703.

Engraver, pupil of David Loggan, whose manner of drawing portraits in lead pencil on vellum he followed. He engraved many of his own drawings, as well as pictures by other masters. Twelve of his drawings on vellum are in the British Museum, the most celebrated of them being the portrait of John Bunyan. For a portrait of White *vide* no. 143.

Signed: 143, 371, 372.

WHITSHED, ELIZABETH SOPHIA HAWKINS- (MRS. ARTHUR CAVENDISH-BENTINCK), 1835-58.

Daughter of Sir St. Vincent Keene Hawkins-Whitshed, born 27 November 1835, married 18 February 1857, to Lt.-General Arthur Cavendish-Bentinck, died 4 January 1858, a week after the birth of her son (the sixth Duke of Portland).

Signed: 271.

ZINCKE, CHRISTIAN FREDERICK, *ob.* 1767.

Walpole states that he was born at Dresden about 1684, and that he 'came to England in 1706, where he studied under Boit'. In a note dated 1728 (*Brit. Mus. Add.* 23076, p. 24) Vertue states: 'His general employment is from the life, of people of Quality; so fully employ'd that for some years he has had more persons of distinction daily sitting to him than any Painter living'. His vogue is referred to by Edward Young, the poet,⁴ who in a letter to Margaret Duchess of Portland, 1 August 1742, speaks of 'the difference between a *Zinks* and a sign-post'.

¹ Haag: *La France Protestante*, ix. 512.

² Spink's *Numismatic Circular*, 1913, xxi. 339.

³ These particulars are taken from the *Nouvelle Biographie Générale*.

⁴ Young also refers to the artist in his *Love of Fame*, Satire vi:

'You, here, in Miniature your Pictures see;
Nor hope from Zincks more justice than from me'.

The following letter, addressed to the second Earl of Oxford, is at Welbeck: 'My Lord, Your servant according to your Lord^{shps} order Lett me know your Lord^{shps} Command, and [I] would have willingly wisht I Could had sent it according to your Lord^{shps} desire. I have with all my strength strove to keep my promis, in Endeavouring your Commands, but found so much difculty in the very beginning, that I was afraide I should never had got over it, by reason of the smalnes, and to keep that true Proportion, for I really belive, I have begun it ten times, before any Lines pleased me, and really, My Lord, I find my Eyes scarce Capable of seeing them fine stroaks, wich I am obliged to use to bring it to any Perfection ; I have, I think, now set it in a very good order and Proportion, your servant has seen it, and I shall heartily Endeavour the finishing of it to please. I belive I shall have done next week if tark weather don't prevent me to shew my self really, My Lord, Your Lord^{shps} most obedient, most humble servant, C. F. Zincke. the 23 of Dec^{br} 1725'.

The difficulty which as early as 1725 he was experiencing with his eyesight, compelled him, about 1746, to retire from practice.

A drawing of Zincke in black and red chalks by William Hoare, 1752, is in the British Museum.

A picture of Zincke and his wife by Hans Hysing was engraved in mezzotint by J. Faber.

Vide the notice of Boit for a note as to the difference of the treatment of the backs of the enamels of Boit and Zincke respectively.

Signed: 105, 140, 194, 197, 201, 203, 205, 206, 207, 208, 209, 210, 217, 220, 221, 253.

Unsigned: 100, 196, 200,¹ 213, 214, 215, 222,¹ 255, 256.

Style of: 139, 198, 199, 202, 204. After: 233.

NOTE AS TO DEXTER AND SINISTER

In describing the *positions* of persons portrayed, I have eschewed the terms *right* and *left*, as these words are susceptible of two meanings, leaving it doubtful whether they denote right and left *from the spectator's point of view*, or the actual right and left *of the person represented*.

Instead of them I have used the heraldic terms *dexter* and *sinister* which have one, and only one, meaning. The miniature is considered as if it were a shield of arms in heraldry. Thus, if the head or figure is turned towards the side which is opposite the spectator's left hand, it is always described as turned *to dexter*; and turned *to sinister* always means that it is turned to the side which is opposite the spectator's right hand.

When the terms *right* and *left* are used, they are always used as if the person represented were speaking, and not from the spectator's point of view. Thus, in the case of a lady drawn full front, if it be said that there are flowers in the hair on the right side of her head, it means the side that is opposite to the spectator's left hand.

¹ Not signed on the front. The case has not been opened.

WELBECK ABBEY MINIATURES

1. HENRY VIII, 1491-1547. (Plate II.)

Manner of Hans Holbein.

Head and shoulders three-quarters to sinister, moustache and small beard, flesh pink in tone, black cap with jewels and large white feather; fur gown over dark grey doublet in which are white slashes; a jewelled collar passes over his shoulders. Blue background.

Circular. Diameter $1\frac{5}{8}$ ins.

In a Bernard Lens pear-tree frame.¹ On the back-board is a label inscribed by the second Earl of Oxford: 'K. Henry 8th'.

G. Vertue's undated List, no. 1.

G. Vertue's Cat., 1743, no. 60: 'King Henry the 8th in a round'.

Welbeck Inventory, 1854, no. 141. (Attributed to Holbein.)

McKay's Inventory, 1880, no. 5. 'By Peter Oliver after Holbein'.

Exhibited at Manchester, 1857, B 13.

The face and hat are similar to those in Holbein's Henry VIII at Althorp.

Sir Richard R. Holmes said: 'Fine work, and from the tone of the flesh, I think, must have been painted in Holbein's studio under his direction'.

2. LOUIS XII, King of France, called *Le Père du Peuple*, 1462-1515.

Head and shoulders three-quarters to dexter, clean shaven, long hair; black cap in which is a gold medallion; round his neck a black ribbon, and over his shoulders the gold collar (composed of escallops and knots) of the Order of St. Michael. Blue background.

Circular. Diameter $1\frac{5}{8}$ ins. On the back of a playing-card. Gilt case, engraved on back: 'Louis XII. Holbein'.

Purchased for the fifth Duke of Portland at the Northwick Sale, 1859, Cat., no. 789.

Formerly in the collection of Horace Walpole (*Strawberry Hill Sale Cat.*, 14th day, no. 94). Walpole had acquired it from the collection of Lady Elizabeth Germain, who died in 1769. George Vertue mentions it as being in her possession (*Brit. Mus. Add.* 23070, p. 69).

Attributed by Sir Richard R. Holmes to Clouet.

This agrees exactly with a life-size portrait of Louis XII at Windsor Castle (reproduced in the *Burlington Mag.*, xix. 129), but in the latter the features are more sharply emphasized, and a little more of the figure is shown.

¹ Vide p. 2, and illustration, pl. xviii.

3. QUEEN ELIZABETH, 1533-1603.

Head and shoulders slightly to dexter; richly ornamented white dress with puffed sleeves; high frilled ruff; auburn hair; white cap, edged with black and ornamented with gold, from which a black veil depends behind; round her neck a black ribbon embroidered with gold, from which there hangs on her left breast a gold locket with black centre. Blue background.

Circular. Diameter $1\frac{9}{16}$ ins. Gilt case.

Purchased for the fifth Duke of Portland at the Hancock Sale, 1858. Cat., no. 1171.

There attributed to Oliver.

McKay's Inventory, 1880, no. 46. (Attributed to N. Hilliard.)

4. Called 'Queen Elizabeth', but perhaps ANNE LADY HUNSDON. (Plate III.)

Probably by Nicholas Hilliard.

Head and shoulders, three-quarters to dexter, yellow hair in minute curls; tall black cap ornamented with gold; a white feather on the sinister side; wide lace ruff, black dress, collar of gold set with jewels. Blue background.

Oval, $2\frac{1}{8} \times 1\frac{1}{16}$ ins. Gilt case.

G. Vertue's Cat., 1743, no. 25: 'A Lady's head . . . call'd Q. Elizabeth'.

List, 1890, no. 3: 'Queen Elizabeth by N. Hilliard'.

Exhibited: Burlington Fine Arts Club, 1889, xxxii. 13: 'Called Queen Elizabeth. N. Hilliard'. Illd. in Cat., pl. III.

The face resembles that in a three-quarter length portrait of Lady Hunsdon at Hatfield House.

Lady Hunsdon was Anne daughter of Sir Thomas Morgan, and wife of Henry Carey, first Lord Hunsdon. She died 19 January 1606-7, and was buried in Westminster Abbey.

5. Perhaps LADY ELIZABETH FITZGERALD, COUNTESS OF LINCOLN (*the Fair Geraldine*), ob. 1589. (Plate II.)

Head and shoulders, three-quarters to dexter, blue eyes, light brown hair; white cap ornamented with gold, black veil depending behind; black dress with white puffs on the sleeves; it is cut low across the bosom, and above it is an insertion of white embroidered with gold; narrow closely-fitting high ruff; round the neck a collar of pearls and jewels. Blue background, with gold and brown border.

Rectangular, $2 \times 1\frac{5}{8}$ ins. On the back of a playing-card. Gilt case, engraved 'Lady Jane Grey'.

Purchased for the fifth Duke of Portland at the Northwick Sale, 1859, Cat., no. 643.

There called Lady Jane Grey, by Hilliard.

Exhibited: Burlington Fine Arts Club, 1889, xxxii. 12: 'Probably Mary Tudor. Attributed to Holbein'. Illd. in Cat., pl. II.

Sir Richard R. Holmes considered it to be Marguerite de Valois, first wife of Henri IV, by Clouet.

The present name is suggested because of the resemblance the miniature bears to a portrait of the Fair Geraldine, attributed to Hans Eworth, at Woburn Abbey. Lord Desmond Fitzgerald compared it with her portrait at Carton, and was of opinion that the name was 'quite right'.

Lady Elizabeth Fitzgerald, daughter of the ninth Earl of Kildare, was married (1) in 1543, to Sir Anthony Browne, and (2) to Edward Fiennes de Clinton, Earl of Lincoln.

6. A LADY, called 'Mary Queen of Scots', 1542-87. (Plate III.)

Artist : Nicholas Hilliard.¹

Circumscription : 'Ætatis Suæ .31. Anõ Dnî. 1573'.

Head and shoulders, three-quarters to dexter ; light brown hair ; white cap, white lace ruff, black dress cut square at bosom, gold chains round neck. Blue background.

Oval, $1\frac{3}{4} \times 1\frac{1}{2}$ ins. On card, on the back of which is a pencilled inscription in the handwriting of Bernard Lens : 'Mary Queen of Scots. Hilliard Pinxit'. In a Bernard Lens pear-tree frame.

G. Vertue's undated List, no. 11 : 'a lady æta. 31, 1573, by Hilliard'.

G. Vertue's Cat., 1743, no. 20. (Described, but not named, and no name of artist.)

Exhibited at Manchester, 1857, B 33.

Writing to the fifth Duke of Portland, 12 December 1878, Andrew McKay says : 'An undoubted portrait of Mary Queen of Scots drawn by N. Hilliard'.

Sir Richard R. Holmes said : 'Certainly not Queen Mary, but the birth-date agrees'. He reproduced the miniature as an example of Hilliard in the *Burlington Mag.*, viii. 323.

7. SIR THOMAS POPE, ob. 1559, Founder of Trinity College, Oxford.

School of Holbein.

Half length figure slightly to dexter, right hand on hip, left hand grasping his gold-hilted sword. He is of corpulent habit, has reddish hair cut straight across the forehead, and a flat black cap with a little gold ornamentation ; black doublet, murrey-coloured vest and cloak, the latter lined with fur. Blue background.

Circular. Diameter, $3\frac{1}{2}$ ins. Gilt case.

Purchased for the fifth Duke of Portland at the sale of the collection of Matthew Uzielli, 1861. Sale Cat., no. 836. It was no. 950 in the *private* Uzielli Cat., compiled by Sir J. C. Robinson, who ascribed it to Holbein, saying : 'It is on a level with the finest works in oil of the great artist from whose hand it unquestionably proceeded'.

¹ The circumscription is in the Hilliard style. *Vide* p. 33.

Sir Richard R. Holmes said : ' Probably painted in Holbein's studio, from a drawing by the master '.

A three-quarter length portrait of Sir Thomas, exhibited by the Countess of Caledon at South Kensington, 1866, Cat., no. 151, was inscribed with his motto : ' Quod tacitum velis, nemini dixeris '.

8. MARY QUEEN OF SCOTS, 1542-87. (Plate I.)

Probably by Nicholas Hilliard.

Inscription : ' VIRTUTIS AMORE '.

Half length figure seated three-quarters to dexter, enveloped in white draperies ; white coal-scuttle shaped hood, frilled ruff, white cloak lined with ermine. In her hands (which are placed in her lap) she holds a white book with gilt edges. The left hand is delicately veined. The whole is within a border decorated with pearls and jewels.

Oval, $2\frac{1}{2} \times 2\frac{1}{16}$ ins. On the back of a playing card. On the reverse of the miniature ' Nic^{us} Hellard Fecit ' is written, and I think the handwriting is that of Bernard Lens.

In a Bernard Lens pear-tree frame ; on the back-board is a label inscribed by the second Earl of Oxford : ' Mary Q. of Scots '.

G. Vertue's undated List, no. 4. } (In each case called Mary Queen of Scots.)
G. Vertue's Cat., 1743, no. 61. }

Exhibited : Mary Queen of Scots Tercentenary, Peterborough, 1887, K 20.

Stuart Exhibition, New Gallery, 1888-9, no. 235-8. In one edition of the Cat., no. 222, called Countess of *Lenox*.

Illustrated : J. J. Foster's *The Stuarts*, 1902, i. 72.

Dr. Williamson's *Portrait Miniatures*, 1904, pl. x.

A. Lang's *Portraits and Jewels of Mary Stuart*, 1906, pl. v.

The conclusion of Lens that this is the work of Hilliard is supported by the delicacy of the painting, and the style of the border and inscription.

Dr. Williamson (*Portrait Miniatures*, 1904, i. 44) expresses the opinion that this ' probably does not represent Mary Queen of Scots at all, but a French princess '. Mr. Andrew Lang, however, takes a different view. He discusses the limning in his *Portraits and Jewels of Mary Stuart*, 1906, describing the lady as ' a symphony in cream and milk ', who ' looks thoroughly mundane, and very fond of dress '. He considers VIRTUTIS AMORE to be an anagram for MARIE STOUART,¹ and concludes : ' It cannot be by mere accident that the

¹ Anagrams were not always letter perfect. Mr. Lang quotes a French spelling ' Marie Stouard ', and remarks : ' the French anagram is better evidence than a plain inscription, for sceptics would say that the inscription was added late, by Harley '. He quotes another anagram ' Veritas armata ', inscribed above a picture of Mary kneeling before a crucifix, embroidered on a bed worked for her, or by her, in captivity.



15 *A member of the family of St John*



16 *Leonard Darr*



10 *Queen Elizabeth*



8 *Mary Queen of Scots*

All ascribed to Nicholas Hilliard

Sir Richard R. Holman said: 'Probably painted in Holbein's studio, from a drawing by the master'.

A three-quarter length portrait of Sir Thomas, exhibited by the Countess of Caledon at South Kensington, 1866, Cat., no. 181, was inscribed with his motto: 'Quod tacitum velis, nemini dixeris'.

8. MARY QUEEN OF SCOTS, 1542-87. (Plate 1.)

Probably by Nicholas Hilliard.

Inscription: 'VIRTUTIS AMORE'.

Half length figure seated three-quarters to dexter, enveloped in white draperies; white coal-scuttle shaped hood, frilled ruff, white cloak lined with ermine. In her hands (which are placed in her lap) she holds a white book with gilt edges. The left hand is delicately veined. The whole is within a border decorated with pearls and jewels.

Oval, $2\frac{1}{2} \times 2\frac{1}{10}$ ins. On the back of a playing card. On the reverse of the miniature 'Nic^o Hellard Fecit' is written, and I think the handwriting is that of Bernard Lens.

In a Bernard Lens pear-tree frame; on the back-board is a label inscribed by the second Earl of Oxford: 'Mary Q. of Scots'.

G. Vertue's undated List, no. 4. } (In each case called Mary Queen of Scots.)

G. Vertue's Cat., 1743, no. 61. }

Exhibited: Mary Queen of Scots Tercentenary, Peterborough, 1887, K 20.

Stuart Exhibition, New Gallery, 1888-9, no. 235-8. In one edition of the Cat., no. 222, called Countess of Lenox.

Illustrated: J. J. Foster's *The Stuarts*, 1902, i. 72.

Dr. Williamson's *Portrait Miniatures*, 1904, pl. x.

A. Lang's *Portraits and Jewels of Mary Stuart*, 1906, pl. v.

The conclusion of Lens that this is the work of Hilliard is supported by the delicacy of the painting, and the style of the border and inscription.

Dr. Williamson (*Portrait Miniatures*, 1904, i. 44) expresses the opinion that this 'probably does not represent Mary Queen of Scots at all, but a French princess'. Mr. Andrew Lang, however, takes a different view. He discusses the limning in his *Portraits and Jewels of Mary Stuart*, 1906, describing the lady as 'a symphony in cream and milk', who 'looks thoroughly mundane, and very fond of dress'. He considers VIRTUTIS AMORE to be an anagram for MARIE STOUART,¹ and concludes: 'It cannot be by mere accident that the

¹ Anagrams were not always letter perfect. Mr. Lang quotes a French spelling 'Marie Stouard', and remarks: 'the French anagram is better evidence than a plain inscription, for sceptics would say that the inscription was added late, by Harley'. He quotes another anagram 'Veritas armata', inscribed above a picture of Mary kneeling before a crucifix, embroidered on a bed worked for her, or by her, in captivity.



15 A member of the family of St. John



16 Leonard Darr



10 Queen Elizabeth



8 Mary Queen of Scots

All ascribed to Nicholas Hilliard

inscription of the Welbeck portrait yields an anagram of Mary's name, and I think this quite good evidence that the Duke of Portland's miniature actually does represent the Queen of Scots when Queen or Dauphine of France (1558-60).

Mr. Lionel Cust (*Burlington Mag.*, x. 40) attributes to Jean de Court what he terms 'this exquisite miniature painting'. He agrees with Mr. Lang that the words VIRTUTIS AMORE are probably an anagram, helping 'to authenticate the miniature, and to establish it as one of the most precious likenesses of the queen'. He thinks 'the portrait has the appearance of one recovering from a long illness', and he deems it 'probable that this likeness was taken during Mary's recovery from her dangerous illness at Jedburgh in 1566, a few months after the birth of her son'. In the same Magazine (x. 185) Mr. Lang admits that the miniature represents a convalescent, but, in opposition to this theory as to the date of its execution, points out that 'Mary had serious illnesses while dauphine, in France, much earlier', and that scarcely anything is known of the work of Jean de Court, concluding: 'of miniatures by him we know nothing'.

Miss Catherine Wilbraham, of 9 Cheyne Walk, possesses a life-size portrait of Mary, supposed to be the work of a copyist who followed the Welbeck limning with slight variations. The nose and mouth are altered, otherwise the resemblance between the two is very close. This picture is reproduced in the *Burlington Mag.*, xii. 165.

9. Called QUEEN ELIZABETH WHEN PRINCESS. (Plate II.)

Head and shoulders slightly to dexter; yellow hair surmounted by a gold and jewelled coronet; pendant in each ear, jewelled necklace, wide lace ruff, gold bodice with stripes of white lace. Blue background.

Oval, $2\frac{1}{4} \times 1\frac{7}{8}$ ins. On card. In a Bernard Lens pear-tree frame. On the back-board the second Earl of Oxford has written: 'Queen Elizabeth when princess'.

G. Vertue's Cat., 1743, no. 5: 'A Lady's head . . . called Queen Elizabeth when Young'.

McKay's Inventory, 1880, no. 136: 'by Hilliard'.

Exhibited: Manchester, 1857, B 25.

Burlington Fine Arts Club, 1889, xxxii. 17: 'Called Queen Elizabeth. N. Hilliard'.

Grafton Gallery, 1894. Cat. no. 441.

10. QUEEN ELIZABETH, 1533-1603, in robes of state. (Plate I.)

Probably by Nicholas Hilliard.

Three-quarter length figure, seated, full, shadowless face, crown on her head, sceptre in right hand, orb in left; in the centre of the cross surmounting the orb is a small diamond.¹ Long auburn hair falling over her shoulders,

¹ Hilliard was a goldsmith and jeweller, as well as a limner, and he carefully elaborated the

closely-fitting narrow frilled ruff edged with gold; dress of cloth of gold embroidered with silver; mantle of the same, embroidered with Tudor roses and sprays; it is lined with ermine, and deeply bordered with ermine at the neck; rings on the first and third fingers of the left hand, and on the first finger of the right. Blue background.

Rectangular, $3\frac{1}{2} \times 2\frac{3}{16}$ ins.

On the back-board is a label inscribed 'Queen Elizabeth when young, No. 14', in what appears to be the handwriting of L. Cross, the miniaturist, indicating the probability that this miniature was acquired from the collection of Cross by the second Earl of Oxford, who has added 'no. 4' to the label.

G. Vertue's undated List, no. 2: 'Queen Eliz. $\frac{1}{2}$ len'.

G. Vertue's Cat., 1743, no. 4. (Described, but artist not named.)

Exhibited: Manchester, 1857, B 9.

Illustrated as the work of Hilliard: Dudley Heath's *Miniatures*, 1905, p. 104.¹
Burlington Mag., viii. 231.

This is larger than, but appears to be similar to, a miniature once in the collection of Charles I, thus described in Vanderdoort's Catalogue (edition 1757, p. 44, no. 40): 'Done upon the right light, a full forward faced picture of Queen Elizabeth in her Parliament robes, with sceptre and globe in her hands, in a little square box, wooden frame, with a cover. Done by ould Hilliard. Given to the King by the young Hilliard, and presented by the Earl of Pembroke, Lord Steward,' $2\frac{1}{4} \times 2$ ins.

At Warwick Castle there is a life-size painting on panel, 48×39 ins., agreeing closely with, and probably copied from, the Welbeck miniature.

11. QUEEN ELIZABETH, 1533-1603. (Plate II.)

Probably by Nicholas Hilliard.

Head and shoulders slightly to dexter; yellow hair in minute curls, with a jewelled aigrette in the centre in front; on her head an arched coronet of gold set with jewels, from which a gauze veil depends behind. Pendants in each ear; that in the left is of gold set with a ruby and a pearl. Wide, open, frilled lace collar; an elaborate necklace with ruby and pearl pendants; also round the neck a black cord from which depends a single pearl; white and grey dress trimmed with gold and jewels, a Tudor rose on the left shoulder. Background, a purple curtain. The raised impasto of the jewels is very noticeable.

Oval, $2\frac{1}{2} \times 2\frac{1}{16}$ ins. Oval ebony frame, carved with conventional flowers.

jewels that adorned his sitters, but this is believed to be the only instance of his having introduced an actual precious stone into a limning.

¹ In his text Mr. Heath accepts it as the work of Hilliard, but in his index to plates he says: 'Attributed to Nicholas Hilliard, but possibly by Levina Teerlinck'.



I
HENRY VIII
MANNER OF HOLBEIN



II
QUEEN ELIZABETH
N. HILLIARD



5



12
N. HILLIARD
BY HIMSELF, 1550



9
CALLED QUEEN ELIZABETH

G. Vertue's undated List, no. 3: 'Queen Eliz., a head'.

G. Vertue's Cat., 1743, no. 3. (Artist not named, but it is specified that the portrait was then, as it still is, in 'an old black Ebony Frame'.)

List, 1890, no. 2: 'by N. Hilliard'.

Exhibited: Manchester, 1857, B 34.

Burlington Fine Arts Club, 1889, xxxii. 16: 'Queen Elizabeth. N. Hilliard'.
Ild. in Cat., pl. iv.

A very similar, but not quite identical, miniature is in the Victoria and Albert Museum, no. 622-'82.

12. NICHOLAS HILLIARD, *ob.* 1619. (Plate II.)

Painted by himself in his thirteenth year.

Signed: NH (*conjoined in cipher*) 1550.

Circumscription: 'OPERA QVEDAM IPSIVS NICHOLAIS HELIARD IN ÆTATIS SVÆ 13'.¹

Head and shoulders, three-quarters to sinister, yellow doublet with dark sleeves, closely-fitting high frilled ruff. Warm red background.

Circular. Diameter, 1 in. In a Bernard Lens pear-tree frame.

Mentioned as belonging to Edward Lord Harley in notes which George Vertue made before 1724 (*Brit. Mus. Add.* 23068, pp. 79 and 82).

G. Vertue's undated List, no. 10.

G. Vertue's Cat., 1743, no. 64.

Exhibited: Manchester, 1857, B 14.

Illustrated: Dr. Williamson's *Portrait Miniatures*, 1904, pl. x.

A replica at Montagu House (no. AA 15) has a bright red background.

Another portrait of Hilliard by himself is at Montagu House (no. B 19)—head and shoulders to dexter, in black cap, and closely-fitting high ruff, green background. It is dated 1574, Ætatis suæ 37, yielding the same birth-date (1537 or 1538) as the pair painted in the artist's thirteenth year.

One, without date, formerly at Penshurst, is now in the collection at Minley Manor. In this case the position is reversed, and there is a circumscription 'Aurifaber', &c., as quoted on p. 31.

One similar to the last in the Salting Collection² lacks the descriptive circumscription just mentioned, but it is signed, and inscribed: 1577, Ætatis Suæ 30, which would yield 1547 or 1548 as birth-date. If this date were adopted, it would follow that Hilliard was only twelve or thirteen when he painted his portrait of Edward Seymour, Duke of Somerset, which is dated 1560 (Montagu House, Drawing Room, A 18).

The portraits of Richard Hilliard³ are dated 1577, æt. 58, from which it

¹ The *ve* in *qvedam*, the *he* and *ard* in *Heliard*, and the *væ* in *svæ* are conjoined in cipher.

² Reproduced, *Walpole Society*, vol. i, pl. 1.

³ One is in the Salting Collection, and is reproduced, *Walpole Society*, vol. i, pl. 11. At Montagu

appears that he was about eighteen when his son was born, that is to say, if we accept 1537-8 as the birth-date of Nicholas. If, however, Nicholas was born in 1547-8, then the father would be about twenty-eight at the time.

For biographical note *vide* Index of Artists.

13. A GENTLEMAN, *called* 'John Harington, second Lord Harington of Exton', 1592-1614, friend of Henry Prince of Wales. (Plate iv.)

Artist: Nicholas Hilliard. Signed: NH in monogram.

A youth, head and shoulders to dexter; striped doublet of brick-red colour; stiff, standing collar with lace edge; light down on upper lip, no beard, black eyes, black hair brushed up from forehead, falling behind to shoulders, ring in left ear. Blue background with inner border of gold and outer one of brown.

Oval, $2\frac{3}{16} \times 1\frac{3}{4}$ ins. On card. Frame of stained bone.

G. Vertue's Cat., 1743, no. 78. (Described, not named, and without artist's name.)

McKay's Inventory, 1880, no. 14. (There called John Lord Harington.)

Exhibited: Manchester, 1857, B 39.

The features are accordant with those of John Harington, the kneeling youth in the picture representing Henry Prince of Wales killing a stag, in the collection at Wroxton Abbey. The name is, however, uncertain. It was first suggested in a letter written, 12 December 1878, to the fifth Duke of Portland by Mr. Andrew McKay.

14. A GENTLEMAN, *thought to be* Henry Carey, second Earl of Monmouth, 1596-1661. (Plate III.)

Probably by Nicholas Hilliard.

Inscriptions: 'Encores vn * [=astre] Luit pour moy.

Quadragesimo Anõ Dñi . 1616.

Vera Effigies [*sic*] Ætatis suæ 20'.

Head and shoulders, three-quarters to dexter, brown hair brushed up from forehead, slight down on upper lip; white, stiff, standing collar, with white strings which he holds with his carefully-drawn and delicately-veined left hand;¹ round the wrist a triple black cord to which a gold ring is attached, white cuff, black doublet. Blue background.

Oval, $2\frac{1}{2} \times 2$ ins. On card. In a Bernard Lens pear-tree frame.

Mentioned by George Vertue, who says 'I suppose by Hillyard', as being in the possession of the Earl of Oxford (*Brit. Mus. Add.* 23072, p. 74).

House (Drawing Room, A 1) there is a duplicate (with the capital A, which occurs twice in the inscription, executed in red and gold).

¹ Another instance of a delicately-veined hand is found in the half length limning (probably by Hilliard) of Prince Charles in his fourteenth year, in the collection at Belvoir Castle.

G. Vertue's Cat., 1743, no. 112. (Described, not named, and no name of artist.)

List, 1890, no. 28: 'drawn by Hilliard'.

Exhibited: Manchester, 1857, B 23.

Illustrated as the work of Hilliard: Dr. Williamson's *Portrait Miniatures*, 1904, pl. x.
Burlington Mag., viii. 323.

The face resembles that in a portrait of the second Earl of Monmouth engraved in Walpole's *Royal and Noble Authors*, 1806, iii. 60, though in the latter the hair falls in curls to the shoulders. The features also agree with the engraved portrait of Monmouth that appears before his translation of Bentivoglio's *History of the Wars in Flanders*, 1654. The conjecture that the limning should bear his name is strengthened by the fact that the age-date of the circumscription agrees with his birth-date.

In the circumscription the word *Quadragesimo* is a problem, but the words 'still one star shines for me' probably refer to Prince Charles, who in November 1616 was created Prince of Wales in succession to his brother Henry. The first Earl of Monmouth was governor of the household of Prince Charles, and hence it is probable that his son and the young Prince might frequently meet. At any rate, Henry Carey was created a K.B. when Charles became Prince of Wales. He succeeded his father as Earl of Monmouth in 1639, and his translations have given him a place in Walpole's *Royal and Noble Authors*.

15. A GENTLEMAN OF THE FAMILY OF ST. JOHN OF BLETSO. (Plate 1.)

Artist: Nicholas Hilliard.¹

Circumscription: 'Anõ · Dñi: 1586 . Ætatis Suæ . 24.'

Head and shoulders to dexter, tall black hat, black doublet with a few white figured slashes, falling collar edged with point lace, with a gold ring at the sinister corner. Light moustache and slight beard. Blue background.

Oval, $2\frac{5}{16} \times 1\frac{7}{8}$ ins. On card. In a Bernard Lens pear-tree frame.

Acquired by the second Earl of Oxford. Previously in the collection of Lord St. John, to whom it belonged when G. Vertue first saw it, as he recorded, *Brit. Mus. Add.* 23069, p. 16 b: 'S^r Walter St. John, ancestor of the Present Lord St. John, a limning in posse[ssion] of the said Lord, inscrib'd about it Ano Dom 1586, aeta. sui [*sic*] 24, done by I. Oliver, not markt with his name, but seems to be in a juvenile manner or like Hilyard limnings, but better colour'd'.

Later, he mentions it as in the possession of the Earl of Oxford (*Brit. Mus. Add.* 23072, p. 74), and he had changed his opinion as to the artist, for after speaking of a miniature which he attributes to Hilliard, he continues: 'Another head of a man (the same master) ano Dni 1586, aetat. sue 24, a black hi[gh] crownd hat and laced square falling band'.

¹ The circumscription is in the Hilliard style. *Vide* p. 33.

G. Vertue's undated List, no. 40: 'St. John,' to which he adds I. Oliver's cipher, showing that he had not then changed his first thought as to the artist.

G. Vertue's Cat., 1743, no. 65. (Described, not named, and no name of artist.)

McKay's Inventory, 1880, no. 9: 'drawn by N. Hilliard'.

Illustrated as the work of Hilliard: *Burlington Mag.*, viii. 323.

Exhibited: Manchester, 1857, B 22.

Sir Richard R. Holmes considered this as 'a typical example' of Hilliard's work. (*Burlington Mag.*, viii. 322.)

16. LEONARD DARR. (Plate I.)

Artist: Nicholas Hilliard.¹

Circumscription: 'Anō Ætatis Leonardi Darr .37. Anō Dñi. 1591.'

Head and shoulders to dexter; tall black hat, black figured doublet, pleated ruff, light moustache, and pointed beard. Blue background.

Oval, $2\frac{3}{4} \times 2\frac{1}{4}$ ins. On card.

The frame was made in June 1726 by Bernard Lens, on whose account it is charged as: 'A Frame in Pear Tree, small, an Ovall Turn'd in a Squar, Plate Glasse with a besell & fiting up for Leonardo Darr 37 : 1591 : Hilard, with a Hatt on o=12=o'.

G. Vertue's undated List, no. 24.

G. Vertue's Cat., 1743, no. 62. (Artist not named.)

Exhibited: Manchester, 1857, B 8.

Leonard Darr is perhaps identical with Leonard Dare, of Tavistock, merchant, who was licensed to transport fifty-four tons of pilchards and conger in the Trudeler, bound for St. Malo, 22 October 1585 (*Calr. of State Papers, Dom., Eliz., and James I, Addenda*, 1580-1625, p. 156).

17. A GENTLEMAN, called 'Earl of Essex'. (Plate III.)

Probably by Nicholas Hilliard.

Head and shoulders, three-quarters to sinister; brown hair, moustache and short whiskers, black figured doublet, standing collar of point lace. Blue background.

Oval, $1\frac{3}{4} \times 1\frac{3}{8}$ ins. On card, on the reverse of which Bernard Lens has written: 'E: Essex. Hilliard Fecit'. In a Bernard Lens pear-tree frame.

G. Vertue's Cat., 1743, no. 34: 'call'd Earl of Essex. Q' [= Query].

McKay's Inventory, 1880, no. 32: 'Walter Devereux Earl of Essex by N. Hilliard'.

Exhibited: Manchester, 1857, B 18.

This miniature cannot represent Walter Devereux, first Earl of Essex, who died in 1576, long before the stiff lace collar was in vogue, and it is difficult to reconcile it with portraits of the second or third Earls of Essex.

¹ The circumscription is in the Hilliard style. *Vide* p. 33.



1



6



17



18

All ascribed to Nicholas Hilliard

CATALOGUE OF MINIATURES

G. Vertue's undated List, no. 40: 'St. John,' to which he adds I. Oliver's cipher, showing that he had not then changed his first thought as to the artist.

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16. LEONARD DARR. (Plate I.)

Artist: Nicholas Hilliard.

Circumscription: 'Anō Ætatis Leonardi Darr .37. Anō Dñi. 1591.'

Head and shoulders to dexter; tall black hat, black figured doublet, pleated ruff, light moustache, and pointed beard. Blue background.

Oval, $2\frac{3}{4} \times 2\frac{1}{4}$ ins. On card.

The frame was made in June 1726 by Bernard Lens, on whose account it is charged as: 'A Frame in Pear Tree, small, an Ovall Turn'd in a Squar, Plate Glasse with a besell & fiting up for Leonardo Darr 37: 1591: Hilard, with a Hatt on o=12=o'.

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17. A GENTLEMAN, called 'Earl of Essex'. (Plate III.)

Probably by Nicholas Hilliard.

Head and shoulders, three-quarters to sinister; brown hair, moustache and short whiskers, black figured doublet, standing collar of point lace. Blue background.

Oval, $1\frac{1}{2} \times 1\frac{1}{2}$ ins. On card. on the reverse of which Bernard Lens has written: 'E. Essex. Hilliard Fecit'. In a Bernard Lens pear-tree frame.

G. Vertue's Cat., 1743, no. 34: 'call'd Earl of Essex. Q' [= Query].

McKay's Inventory, 1880, no. 32: 'Walter Devereux Earl of Essex by N. Hilliard'.

Exhibited: Manchester, 1857, B 18.

This miniature cannot represent Walter Devereux, first Earl of Essex, who died in 1576, long before the stiff lace collar was in vogue, and it is difficult to reconcile it with portraits of the second or third Earls of Essex.

¹ The circumscription is in the Hilliard style. Vide p. 33.



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14



17



18

All ascribed to Nicholas Hilliard

Sir Richard R. Holmes considered it to be the work of I. Oliver rather than that of N. Hilliard.

18. A GENTLEMAN, *perhaps* Oliver St. John, first Baron St. John of Bletsho,¹ ob. 1582. (Plate III.)

Artist : Nicholas Hilliard.²

Circumscription : 'Anno · Dñi · 1571 · Ætatis · Suæ · 35'.

Head and shoulders, three-quarters to sinister, with eyes directed to spectator; tall black hat, black doublet with gold buttons, narrow high ruff edged with black, light brown hair, fair moustache and beard. Blue background.

Circular. Diameter, $1\frac{5}{8}$ ins. On card. In a Bernard Lens pear-tree frame.

G. Vertue's Cat., 1743, no. 113. (Described, not named, and no name of artist.)

McKay's Inventory, 1880, no. 93: 'Called the Earl of Morton' by J. Bettes'.⁴

Exhibited : Manchester, 1857, B 20.

19. ANNE OF DENMARK, 1574-1619, Queen of James I. (Plate IV.)

Artist : Nicholas Hilliard. Signed : NH (*conjoined in cipher*).

Head and shoulders slightly to sinister; white dress figured with delicately painted black sprays, and ornamented with gold; wide rising lace collar; fair hair brushed up from the forehead in a mass, a jewel set in gold in the centre in front, and other jewels behind; in the right ear is a gold pendant with large pearl attached; round her neck is a slender double chain of gold set with rubies and other precious stones; the lower string falls in a V shape, and from it a ruby set in gold depends; a long lock of hair falls in front of her left shoulder. Background, a purple curtain.

Oval, $2 \times 1\frac{9}{16}$ ins. On card, on the back of which Bernard Lens has written : 'Queen Elizabeth. Hilard'. In a Bernard Lens pear-tree frame.

G. Vertue's undated List, no. 5: 'Qu. Anne of Denmark, 1609'.

G. Vertue's Cat., 1743, no. 99: 'Queen Anne of Denmark' (followed by Hilliard's cipher).

Exhibited : Manchester, 1857, B 28.

Stuart Exhibition, New Gallery, 1889, no. 250. (In one edition of the Cat. called Elizabeth Queen of Bohemia.)

Illustrated : Dr. Williamson's *Portrait Miniatures*, 1904, pl. x.

¹ This name is suggested because of the likeness the miniature bears to a portrait of the first Lord St. John at Melchbourne Park. The date of his birth has not been ascertained.

² The circumscription is in Hilliard's style. *Vide* p. 33.

³ Though the miniature bears some resemblance to portraits of the regent Morton, the age-date shows that this name is a mere conjecture.

⁴ Andrew McKay attributed three miniatures at Montagu House (nos. AA 6, AA 7 and AA 16) to John Betts, or Bettes. These attributions are unsupported, but there is better ground for his ascription to Betts of a fourth example in that collection, to wit, no. G 10. It is a man's portrait in oils, signed B, and dated 1580.

20. LUDOVICK STUART, SECOND DUKE OF LENNOX, AND DUKE OF RICHMOND, K.G., 1574-1624. (Plate v.)

Probably by Nicholas Hilliard.¹

Inscription: ' + ANNO DNĪ . 1603 . ÆTATIS SVÆ . 29 '.

Head and shoulders slightly to dexter, brown hair, full red beard and moustache; wrinkles on brow, pale blue eyes, black figured doublet, plain falling collar with tassels; round his neck the blue ribbon of the Order of the Garter, to which the George is attached. Background, a crimson curtain. Border of brown within two gold lines. The inscription is placed within the border at the top.

Oval, $2\frac{1}{8} \times 1\frac{11}{16}$ ins. On card. In a Bernard Lens pear-tree frame.

G. Vertue's undated List, no. 8: ' Duke of Richmond, 1603, æta. 29, K^t Garter '.

G. Vertue's Cat., 1743, no. 63. (Artist not named.)

McKay's Inventory, 1880, no. 33: ' by N. Hilliard '.

Exhibited: Manchester, 1857, B 15.

The Duke of Richmond's third wife was Frances Howard, who, in her portrait at Longleat,² is represented as wearing a miniature of her husband which much resembles this one. She wears a similar miniature in a curious half length portrait, painted in 1633, at Arundel Castle.

Ludovick Stuart succeeded his father, Esmé Stuart, as Duke of Lennox in 1583; was elected K.G. in 1603; became Steward of the Household in 1616,³ and in 1623 was created Earl of Newcastle-upon-Tyne and Duke of Richmond.

21. FRANCES HOWARD, DUCHESS OF LENNOX AND RICHMOND, 1577-1639.

Head and shoulders slightly to dexter, black bodice with red and white stripes; round the bosom it has a red border which is covered with point lace; high standing collar, double string of pearls round the neck, gold ear-ring with drop in left ear, fair hair brushed high from forehead in a round smooth mass, adorned at top with four red sprays. Blue background.

Oval, $2\frac{1}{16} \times 1\frac{3}{4}$ ins. On card. In a Bernard Lens pear-tree frame.

G. Vertue's undated List, no. 9: ' His Dutches ', following no. 8, which is the Duke of Richmond.

G. Vertue's Cat., 1743, no. 89. (Described, not named, and no name of artist.)

McKay's Inventory, 1880, no. 227: ' Lady Arabella Stuart, by Isaac Oliver '.

In features this agrees with a portrait of the Duchess of Richmond (repre-

¹ Given to Hilliard because of the delicacy of the flesh painting, the style of the painting of the hair, and the style of the inscription.

² Generally ascribed to Van Dyck, but more probably, as Mr. Lionel Cust has pointed out, a late example of Mytens. There is a repetition at Drayton House.

³ *Sic, D.N.B.* Haydn's *Book of Dignities*, 1851, says 1618.

sented with her husband) in the collection of the Earl of Darnley at Cobham Hall; and also with her portrait engraved by William Passe, 1623.

The year of her birth is taken from a portrait of her at Arundel Castle. She was the daughter of Thomas Lord Howard of Bindon, and was married (1) to Henry Pranell, who died in 1599; (2) to Edward Seymour, Earl of Hertford, who died in 1621; and (3) to Ludovick Stuart, Duke of Lennox and Richmond. (*Vide* no. 20.)

22. MRS. OLIVER. (Plate VI.)

Artist: Isaac Oliver, her husband.

Head and shoulders three-quarters to sinister, with eyes directed to spectator; white dress richly embroidered with flowers and leaves in gold and colours; the bodice is edged with a falling white collar bordered with point lace and tied with strings; lace cap coming to a point over the forehead. Black background.

Oval, $2\frac{1}{16} \times 1\frac{11}{16}$ ins. On card. In a Bernard Lens pear-tree frame.

On the back-board is a label in the handwriting of Lens: 'Mrs. Oliver wife of Is: Oliver Limner'.

G. Vertue's Cat., 1743, no. 81: 'The Wife of Isaac Oliver, Limner, done by himself'.

Exhibited: Manchester, 1857, B 30.

Grafton Gallery, 1894, no. 489.

Illustrated: Amelia B. Edwards' *Historical Portrait Gallery*, 1864, i, pl. xxviii, as 'Mrs. Hoskins'.

J. J. Foster's *Miniature Painters*, 1903, pl. xvi.

A copy is in the collection of the Earl of Essex at Cassiobury. It was made in 1790 by Sarah Viscountess Malden (afterwards Countess of Essex).

Horace Walpole attributed this miniature to Peter Oliver, for in his *Anecdotes*, 1762, ii. 13, he wrote: 'The finest work of Peter Oliver in my opinion is the head of his own wife, in the cabinet of the Duchess of Portland: It is life itself. I doubt whether his father ever excelled this piece. I have a head of the same woman drawn with black lead on the leaf of a vellum pocket-book'.¹

Isaac Oliver appears to have been married three times: (1) to the lady who was mother of Peter Oliver; (2) on the 9th February 1602, to Sara Gheeraerts, who is supposed to be identical with Sara Gheeraerts, born 1575, daughter of the painter Marc Gheeraerts the elder; and (3) to a lady whose Christian name was Elizabeth, and who was his executrix.² She was the mother of James Oliver, baptized 8 January 1609.

¹ *Vide* p. 46.

² Mr. Lionel Cust, in *D. N. B.*, and quoted in Dr. Williamson's *Portrait Miniatures*, 1904, i. 24-6.

23. ISAAC OLIVER THE YOUNGER. (Plate v.)

Artist: Isaac Oliver.

Head and shoulders to sinister, with grey eyes directed to spectator; red hair parted in the middle; eyebrows of the same colour; white garb with small frilled collar. White background with fine striations.

Oval, $2\frac{1}{8} \times 1\frac{11}{16}$ ins. On card. In a Bernard Lens pear-tree frame.

On the back-board is a label in the handwriting of Lens: 'Isaac Oliver Jun. son of Is. Oliver the Limner'.

Amongst the miscellaneous notes made by the second Earl of Oxford is one to the same effect as that made by Lens.

G. Vertue's Cat., 1743, no. 82: 'Isaac Oliver, Son of Isaac Oliver, red hair'.

McKay's Inventory, 1880, no. 95: 'Peter Oliver, son of Isaac Oliver, by I. Oliver'.

List, 1890, no. C8: 'Peter Oliver, son of Isaac, by himself'.

G. Vertue apparently refers to this miniature in the following note (*Brit. Mus. Add.* 23071, p. 58): 'James (the Son of Isaac Oliver the limner) had red hair, a limning most curiously done by I. Oliver'; but it may be remarked that *James* Oliver was only eight years old at the time of his father's death, and the youth depicted looks older.

Exhibited: Manchester, 1857, B 32.

Illustrated: Amelia B. Edwards' *Historical Portrait Gallery*, 1864, pl. xxviii, as 'Master Hoskins'.

J. J. Foster's *Miniature Painters*, 1903, pl. xvi.

Dr. Williamson's *Portrait Miniatures*, 1904, pl. x.

Dudley Heath's *Miniatures*, 1905, p. 114, as 'Peter Oliver by himself'.

A replica is in the collection of the Marquess of Bristol at Ickworth.

A copy belongs to the Earl of Essex at Cassiobury. It was made in 1790 by Sarah Viscountess Malden, afterwards Countess of Essex.

Sir Richard R. Holmes said: 'certainly not a portrait of Peter Oliver'.

24. A GENTLEMAN. (Plate iv.)

Artist: Isaac Oliver. Signed I O (*in monogram*).

Head and shoulders to dexter; grey eyes; brown hair brushed high over forehead and falling plentifully over the ears; brown moustache and beard; silvery grey doublet braided with horizontal stripes, and buttoned down the front; falling collar with narrow lace edge. Blue background.

Oval, $2 \times 1\frac{9}{16}$ ins. On the back of a playing-card.

G. Vertue's Cat., 1743, no. 86: 'Said to be Sr Phillip Sidney K^t, done by Is. Oliver. Q[ue]ry] he dyed young'.

Exhibited: Manchester, 1857, B 38.

Illustrated: Dr. Williamson's *Portrait Miniatures*, 1904, pl. xxx, as Sir P. Sidney.

Burlington Mag., ix. 27 (article by Sir Richard R. Holmes, who accepts the miniature as a portrait of Sir Philip Sidney, and describes it as one 'of singular power and individuality').



27 Anne of Denmark
by Nicholas Hilliard



28
by Isaac Oliver



24
by Isaac Oliver



13
by Nicholas Hilliard

23. ISAAC OLIVER THE YOUNGER. (Plate v.)

Artist: Isaac Oliver.

Head and shoulders to sinister, with grey eyes directed to spectator; red hair parted in the middle; eyebrows of the same colour; white garb with small frilled collar. White background with fine striations.

Oval, $2\frac{1}{8} \times 1\frac{11}{16}$ ins. On card. In a Bernard Lens pear-tree frame.

On the back-board is a label in the handwriting of Lens: 'Isaac Oliver Jun. son of Is. Oliver the Limner'.

Amongst the miscellaneous notes made by the second Earl of Oxford is one to the same effect as that made by Lens.

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Artist: Isaac Oliver. Signed I O (*in monogram*).

Head and shoulders to dexter; grey eyes; brown hair brushed high over forehead and falling plentifully over the ears; brown moustache and beard; silvery grey doublet braided with horizontal stripes, and buttoned down the front; falling collar with narrow lace edge. Blue background.

Oval, $2 \times 1\frac{9}{16}$ ins. On the back of a playing-card.

G. Vertue's Cat., 1743, no. 86: 'Said to be Sr Phillip Sidney K^t done by Is. Oliver. Q[ue]ry he dyed young'.

Exhibited: Manchester, 1857, B 38.

Illustrated: Dr. Williamson's *Portrait Miniatures*, 1904, pl. xxv, as Sir P. Sidney.

Burlington Mag., ix. 27 (article by Sir Richard R. Holmes, who accepts the miniature as a portrait of Sir Philip Sidney, and describes it as one 'of singular power and individuality').



19 *Anne of Denmark*
Nicholas Hilliard



28
by Isaac Oliver



24
by Isaac Oliver



13
by Nicholas Hilliard

At Penshurst there is a picture of an unnamed man whose features closely resemble those of this miniature. He has brown hair, is emerging from the sea, and holds a staff in his right hand. Beneath him the birth of Venus is depicted, and in the dexter top corner is an inscription: '1597 Æ^{tis} suæ 28. Prosequar si pereō'. This date proves that the picture cannot represent Sir Philip Sidney, who died in 1586.

25. A GENTLEMAN. (Plate VI.)

Probably by Isaac Oliver.

Head and shoulders to dexter; short brown hair, brown moustache and square beard; black figured doublet, frilled ruff, from which two white strings depend. Blue background.

Oval, $2 \times 1\frac{5}{8}$ ins. On card. Framed in pear-tree for the second Earl of Oxford by Bernard Lens, 6 July 1726, the charge being 10s. 6d.

G. Vertue's Cat., 1743, no. 100: 'A Man's head, short hair, a Ruff and black Habit'.

McKay's Inventory, 1880, no. 7: 'by Isaac Oliver'.

Exhibited: Manchester, 1857, B 27.

Burlington Fine Arts Club, 1889, xxxii. 9. (In Cat. called in error Sir Horace Vere.)

It has been thought that the portrait may perhaps represent Edward Cecil, Viscount Wimbledon, 1572-1638, naval and military commander, son of the first Earl of Exeter, and in several ways it does greatly resemble the print of Cecil by Simon Passe. A portrait representing him at a much more advanced age, Aetatis 59, 1631, with white hair, moustache and beard, by Miereveld, is at Burghley House.

26. SIR PHILIP SIDNEY, 1554-86.

A repetition on a reduced scale of a miniature by Isaac Oliver at Windsor Castle.

Whole length, seated to sinister on a bank at the foot of a tree; black hat with high crown, white doublet embroidered with gold, black figured trunks and hose, with white lace frills at the knees; gold-hilted sword by his left side; arms folded, left hand gloved, the black glove of his right hand lying on the bank at his right side. In the background an arcaded garden with mansion beyond. Two figures are seen on the path on the sinister side.

Granger, referring to the Windsor miniature (formerly in the collection of Dr. Richard Mead), states that the view in the background represents Penshurst,

the ancient seat of the Sidneys, but Vertue (*Brit. Mus. Add.* 23069, p. 41 b) states that it is Wilton House and garden.

Rectangular, $3\frac{1}{4} \times 2\frac{3}{8}$ ins.

Purchased for the fifth Duke of Portland at the Northwick sale, 1859, Cat., no. 788.

There mistakenly ascribed to Hilliard.

Illustrated: Dr. Williamson's *Portrait Miniatures*, 1904, pl. x, as by P. Oliver.

27. SIR RICHARD LEVESON, 1570-1605, Vice-Admiral of England. (Plate vi.)

Artist: Isaac Oliver.

Head and shoulders slightly to dexter, brown hair brushed high above forehead and falling plentifully over the ears; gold ring in left ear; reddish moustache and square beard; black figured doublet, broad falling collar with two white strings. Blue background.

Oval, $2\frac{1}{16} \times 1\frac{5}{8}$ ins. On card. In a Bernard Lens pear-tree frame.

G. Vertue's undated List, no. 36. (Called Sir Richard Leister.)

G. Vertue's Cat., 1743, no. 102: 'Sr Richard Levison, brown hair, red Beard, blew ground. I. Oliver'.

Exhibited: Manchester, 1857, B 16.

A replica is in the Wallace Collection, no. 105.

A whole length life-size portrait of Sir Richard, dated 1603, is in the collection of Mr. F. A. Newdegate, at Arbury, and the features agree well with those of the miniature.

Among the letters at Welbeck are several addressed to Sir Richard by his cousin Henry Howard, Earl of Northampton. Another of his cousins was Sir Robert Harley, K.B., Master of the Mint.

28. A GENTLEMAN, called 'Thomas Howard, second Earl of Arundel', 1586-1646. (Plate iv.)

Artist: Isaac Oliver. Signed: IO (*in monogram*).

Head and shoulders three-quarters to dexter; black figured doublet, white falling collar (now somewhat discoloured) with narrow lace edge; Roman nose, hazel eyes, brown hair brushed up from forehead; ring in left ear; brown beard and moustache. Blue background.

Oval, $2 \times 1\frac{5}{8}$ ins. On card. In a Bernard Lens pear-tree frame.

G. Vertue's Cat., 1743, no. 7. (Described, but not named.)

McKay's Inventory, 1880, no. 54: 'Thomas Earl of Arundel'.

Exhibited: Manchester, 1857, B 19.

Burlington Fine Arts Club, 1889, xxxii. 25: 'Portrait of a Gentleman'.

Illustrated: *Burlington Mag.*, ix. 27 (article by Sir Richard R. Holmes, who says: 'a splendid work in vigour of drawing and intensity of expression').

Mr. P. A. de Laszlo remarked concerning it: 'A soul expressed in a face'.

29. A LADY.

Artist: Isaac Oliver. Signed: IO (*in monogram*).

Head and shoulders slightly to dexter; brown hair brushed from the forehead in a thick mass, a jewel in the centre, and other jewels at the crown and the left side; pearl drop attached by a black bow to a gold ring in left ear; lace ruff and front; white bodice ornamented with green and gold sprays and blue flowers; with green trimmings on the shoulders; round her neck a black string in V shape, caught at the centre of the bosom by a green bow. Background, a crimson curtain.

Oval, $2\frac{1}{16} \times 1\frac{5}{8}$ ins. On the back of a playing-card. Gilt case, engraved in error: 'Elizabeth Queen of Bohemia'.

Purchased for the fifth Duke of Portland at the Matthew Uzielli sale, 1861. Sale Cat., no. 840; Private Cat., no. 954. There called Elizabeth Queen of Bohemia. Exhibited: Stuart Exhibition, New Gallery, 1889, no. 254, as Queen of Bohemia.

This lady cannot be Elizabeth Queen of Bohemia, who was only eleven years old when Isaac Oliver died. She bears some resemblance to a miniature at Montagu House (reproduced in Dr. Williamson's *Portrait Miniatures*, 1904, pl. xii) called Mrs. Holland, Lady Cope, Maid of Honour to Queen Elizabeth.

30. A LADY, thought to be Elizabeth Bruges, Lady Kennedy, 1575-1617.¹
(Plate vi.)

Artist: Isaac Oliver. Signed: IO (*in monogram*).

Head and shoulders slightly to dexter, bodice cut straight and low across bosom; wide rising puffed collar; jewelled necklace of three rows of pearls, with pendent jewel in centre, from which hang three pearls; grey eyes; brown hair dressed high in a smooth mass, surmounted by tiara, with tiny curls coming to a point in centre of forehead, and tiny curls over the ears. Blue background.

Oval, $2 \times 1\frac{5}{8}$ ins. Gilt case, engraved in error: 'Anne Queen of James I'.

Purchased for the fifth Duke of Portland at the Matthew Uzielli sale, 1861. Sale Cat., no. 842; Private Cat., no. 956. There called Anne of Denmark.

The present name is suggested because of the likeness the miniature bears to a three-quarter length portrait of Lady Kennedy, attributed to Marc Gheeraerts, at Woburn Abbey.²

Elizabeth Bruges ('the fair Mrs. Bridges', whom, according to the Sidney Papers, Queen Elizabeth used 'with Words and Blowes of Anger') was the

¹ Dates taken from Scharf's Woburn Abbey Catalogue, 1890, no. 68.

² Id., no. 69.

daughter of Giles Bruges, third Lord Chandos, and wife of Sir John Kennedy.

31. HENRY PRINCE OF WALES, 1594-1612, son of King James I.

Head and shoulders three-quarters to dexter, in armour¹ damascened with gold, with HP in cipher on the breast; standing collar edged with lace; grey-blue eyes, light brown hair; ring in left ear. Black background.

Oval, $2\frac{1}{16} \times 1\frac{5}{8}$ ins. On card. Framed in pear-tree for Edward Lord Harley by Bernard Lens, 13 May 1719.

G. Vertue's undated List, no. 6: 'Pri. Henry'.

G. Vertue's Cat., 1743, no. 31: 'Prince Henry, in an Oval, the Face damaged'.

List, 1890, no. 15: 'by I. Oliver'.

Exhibited: Stuart Exhibition, New Gallery, 1888-9, no. 235-10. (In one edition of the Cat., no. 252.)

32. A GENTLEMAN. (Plate v.)

Artist: Isaac Oliver. Signed: IO (*in monogram*).

Head and shoulders slightly to dexter; long face, hazel eyes, brown hair, moustache and square beard; black figured doublet; plain broad falling white collar. Blue background.

Oval, $2 \times 1\frac{5}{8}$ ins. On card, on the reverse of which the fifth Duke of Portland has written: 'S^r Philip Sydney. I. Oliver'.

G. Vertue's Cat., 1743, no. 93. (Described, but not named.)

Exhibited: Burlington Fine Arts Club, 1889, xxxii. 25.

33. PRINCE CHARLES, AFTERWARDS KING CHARLES I, 1600-49.

Artist: Isaac Oliver.

Head and shoulders slightly to dexter, plain rising collar; the unfinished George of the Order of the Garter² is attached to a blue ribbon which passes round his neck; the doublet also is unfinished. Background, a red curtain.

Oval, $2 \times 1\frac{9}{16}$ ins. On card. In a Bernard Lens pear-tree frame.

On the back-board is a label in the handwriting of Lens: 'Charles the I when Prince of Wales. I. Oliver Pinxit'.

G. Vertue's undated List, no. 7: 'Prince Charles young'.

G. Vertue's Cat., 1743, no. 103: 'Charles the 1st when Prince of Wales, Kn^t of the Garter. I. Oliver f., not finish'd'.

List, 1890, no. A 3: 'Henry Prince of Wales by N. Hilliard'.

Exhibited: Manchester, 1857, B 17.

¹ The complete suit of armour is at Windsor Castle.

² Prince Charles was elected K.G. in 1611.

34. *Called 'The Prodigal Son'.* (Plate v.)

Artist: Isaac Oliver. Signed: IO (*in monogram*).

A naked young man with long brown hair, his hands crossed on his breast, his head inclining to sinister, looking up penitentially. Background, sky and sea, with ship on the sinister side (perhaps typifying the far country). The figure is nearly half length.

Oval, $2\frac{13}{16} \times 2\frac{1}{16}$ ins. On card. In a pear-tree frame made by Bernard Lens for the second Earl of Oxford, 6 July 1726.

Formerly in the collection of Charles I, and no. 67 in Vanderdoort's *Catalogue of Charles I's Pictures* (ed. 1757, p. 57), where it is described as 'a certain naked young man's picture', &c. It was 'in a black wooden turned ebony box, with a crystal over it'. To this description Horace Walpole has added a note: 'This is amongst the limnings of the late Earl of Oxford's cabinets'.

G. Vertue's Cat., 1743, no. 9. (Described.)

Welbeck Inventory, 1854, no. 172: 'The Prodigal Son. I. Oliver'.

McKay's Inventory, 1880, no. 67: 'probably St. Sebastian'.

Exhibited: Manchester, 1857, B 24.

35. MOUNTJOY BLOUNT, LORD MOUNTJOY AND EARL OF NEWPORT, born about 1597, died 12 February 1665-6.

Head and shoulders to sinister, with dark grey eyes directed to spectator; black armour with gold studs, crossed diagonally from right to left by a white baldric embroidered with gold; falling ruff edged with lace; a single lock of his light brown hair falls on the ruff on his right side; moustache and pointed beard; in his right ear a gold ring from which hangs a large pearl. Background, a crimson curtain.

Oval, $2\frac{3}{8} \times 1\frac{7}{8}$ ins. On card, on the reverse of which 'Mountjoy' is written in pencil. Gilt case.

Purchased by the fifth Duke of Portland, May 1859, from William Phillips, the auctioneer, who thought it was a portrait of Charles I when young.

Exhibited: Burlington Fine Arts Club, 1889, xxxii. 23, as 'Walter 1st Lord Aston. Isaac Oliver'. Illustrated in Cat., pl. vi.

Sir Richard R. Holmes thought the miniature represented Henry Rich, Earl of Holland, and pronounced it 'a fine example of Peter Oliver'. The features agree well with those of Lord Mountjoy as represented by Martin Droeshout in an engraving, half length figure, beardless, a pearl in his right ear, and a hat on his head.

A small oval print representing him when Earl of Newport and Master of the Ordnance was engraved by W. Hollar.

Mountjoy Blount, natural son of Charles Blount, Earl of Devonshire, was created Baron Mountjoy, 2 January 1617-18, and Earl of Newport in 1628.

36. *Called* WILLIAM DRUMMOND OF HAWTHORNDEN, 1585-1649, poet.

Inscription: 'ÆTATIS SVÆ 22, 1606'.

Head and shoulders slightly to sinister, blue-grey eyes, brown hair brushed up thickly over the middle of the forehead, black figured doublet, stiff standing collar with lace edge and two short strings; a slight down on the upper lip, no beard. Light background tinged with a soupçon of pink.

Oval, $1\frac{3}{4} \times 1\frac{3}{8}$ ins. Gilt case.

Purchased for the fifth Duke of Portland at the Hancock sale, 1858, lot 1205. Then erroneously called Sir Philip Sidney, by Hilliard.

Exhibited: Burlington Fine Arts Club, 1889, xxxii.15, as 'William Drummond, of Hawthornden. Isaac Oliver'.

Dr. Probert identified this miniature as William Drummond, but it is difficult to reconcile it with portraits bearing his name, e. g. that at All Souls College, Oxford.

The poet's sister, Ann Drummond, married Sir John Scott of Scotstarvet, author of *The Staggering State of the Scots Statesmen from 1550 to 1650*,¹ and ancestor of Henrietta Scott, Duchess of Portland.

37. A silver locket containing a head of CHRIST, and a head of MICHAEL DRAYTON, 1563-1631, author of the *Poly-Olbion*. (Plate v.)

Probably by Peter Oliver.

A golden halo surrounds the head of Christ. The black background is much decayed. Inside the locket opposite the head these words are engraved: 'If you Loue me, keep my Comandements. Joh: 14. 15'.

Drayton has a black doublet, a falling collar edged with lace, a moustache, a tuft under the lower lip and a short pointed beard. He is laureated. Black background. On the plate opposite to him are these words:

' Let Christ first thought on be
Els neuer thinck on me '.

Each miniature is $\frac{7}{8} \times \frac{13}{16}$ in.

This was no. 28 in Mary Hamilton's Catalogue of the acquisitions of Margaret Duchess of Portland, compiled at Bulstrode, November 1784 (*Portland Papers in*

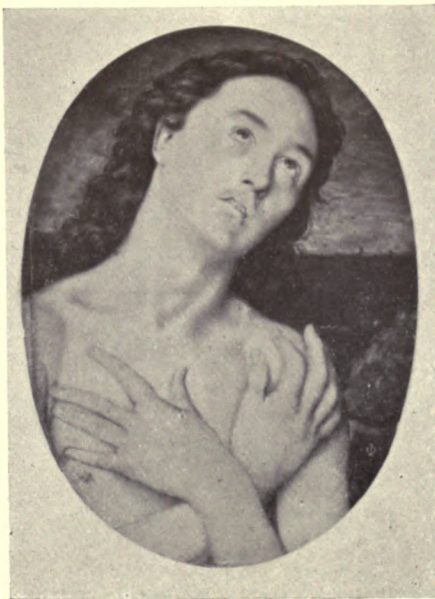
¹ First published, Edinburgh, 1754.



23
ISAAC OLIVER, JUNIOR



32
BY ISAAC OLIVER



34
BY ISAAC OLIVER



37
MICHAEL DRAYTON
P. OLIVER
(Enlarged)



20
DUKE OF LENNOX AND RICHMOND
N. HILLIARD, 1603

the possession of the Marquess of Bath, vol. xxii), and it is there named Michael Drayton.

It had previously belonged to George Granville, Lord Lansdowne, who died in 1735, and it is mentioned in Granger's *Biographical History of England*, 1769, i. 289: 'The late Lord Lansdown had an original of him [i. e. of Drayton] which he highly valued. It was supposed to be done by Peter Oliver'. From Lord Lansdowne it passed to his eldest daughter, the Hon. Anne Granville, from whom the Duchess of Portland obtained it. George Vertue (*Brit. Mus. Add.* 22073, p. 51) mentions it as belonging to 'Mrs. Greenville, daughter of L^d Lansdown'.

Exhibited: Burlington Fine Arts Club, 1889, xxxii. 27 (not named).

38. MARY MAGDALENE.

Half length figure leaning against a bank, over which is spread a matted cloth, one end of which passes over her left arm; long brown hair falling over her arms; round her head a halo; she looks upwards towards the sinister where there are rays of light shining above a crucifix; she rests on her elbows and her hands are clasped; before her lie an open book, a vase, and a closed book upon which is a skull. Background, trees and sky.

Oval, $3\frac{9}{16} \times 3$ ins.

Framed in pear-tree, stained black, for Edward Lord Harley, by Bernard Lens, 8 May 1719.

G. Vertue's Cat., 1743, no. 79. (Artist not named.)

McKay's Inventory, 1880, no. 105: 'by I. Oliver'.

39. EDMUND WALLER, 1606-87, poet. (Plate vi.)

Artist: Peter Oliver. Signed: P O.

Head and shoulders of a young man to dexter; brown hair flat on top of head and falling in curly waves on the left shoulder; blue-grey eyes, incipient moustache, no beard; black doublet slashed with white, falling collar with broad edge of point lace. Blue background surrounded by a broad gold border.

Oval, $2\frac{5}{16} \times 1\frac{7}{8}$ ins. On card, mounted on a rectangular card, the corners of which are painted brown. In a Bernard Lens pear-tree frame. On the back-board is a label inscribed by the second Earl of Oxford: 'Mr. Waller the Poet by P. Oliver'.

G. Vertue's Cat., 1743, no. 26.

Exhibited: Manchester, 1857, B 12.

Illustrated: Amelia B. Edwards' *Historical Portrait Gallery*, 1864, i, pl. xxix.

Dr. Williamson's *Portrait Miniatures*, 1904, pl. xxx.

An engraved portrait of Waller, æt. 23, forms the frontispiece to his *Poems*, eighth edition, 1711.

Waller wrote *A Panegyrick to my Lord Protector*. He also wrote a welcome to Charles II on his restoration. The king commented on the inferiority of his poem, to which Waller made answer: 'Poets, Sir, succeed better in fiction than in truth'. Dr. Johnson, who narrates this anecdote, also states that when Waller saw the Duchess of Newcastle's verses on the death of a stag, 'he declared that he would give all his own compositions to have written them; and, being charged with the exorbitance of his adulation, answered, that nothing was too much to be given, that a Lady might be saved from the disgrace of such a vile performance'.

40. SIR ROBERT HARLEY, K.B., 1580-1656. (Plate VI.)

Artist: Peter Oliver. Signed: P O.

Head and shoulders to sinister; black hair, moustache and pointed beard; black eyes, alert expression; very dark grey doublet figured with black flowers, falling ruff edged with point lace, round his neck the red ribbon of the Order of the Bath. Dark grey background, on which is inscribed the motto '*ter & amplius*'.¹

Oval, $2\frac{3}{8} \times 1\frac{5}{16}$ ins. Set in gold with a bloodstone back, on which is a small label inscribed by the second Earl of Oxford: 'no. 124', followed by Sir Robert Harley's name.

G. Vertue's Cat., 1743, no. 124.

Exhibited: Manchester, 1857, A 18.

Engraved in line in reverse by George Vertue, 1737, and published in Collins' *Noble Families*, 1752. This engraving was reproduced on a smaller scale by W. Richardson, 1798.

Illustrated: Dr. Williamson's *Portrait Miniatures*, 1904, pl. x.

From this miniature a life-size copy in oils was made by Thomas Hill in 1716. It is no. 535 in the Welbeck Collection of Pictures. Another copy, also by Hill, was in the collection of the Earl of Kinnoull. It belonged, 1911, to Messrs. Leggatt Brothers, 30 St. James's Street.

Sir Robert Harley was baptized at Wigmore, 1 March 1579-80; he was created a Knight of the Bath in 1603, and was Master of the Mint from 1626 to 1635, and from 1643 to 1649. He introduced into the service of the Mint the famous engraver Thomas Simon. In his last illness he frequently said: 'It is better to have the stone in the bladder than the stone in the heart'.

¹ The motto refers to the felicity Sir Robert enjoyed with his noble and devoted wife Brilliana Conway, whom he married in 1623. It comes from Horace (*Odes*, i. 13. 17):

'Felices ter et amplius
Quos irrupta tenet copula'.



22 Mrs. Oliver
Isaac Oliver



27 Sir Richard Leveson
Isaac Oliver



30
Isaac Oliver



39 Edmund Waller
Peter Oliver



40 Sir Robert Hurley, K.B.
Peter Oliver



25
by Isaac Oliver

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Waller wrote *A Panegyrick to my Lord Protector*. He also wrote a welcome to Charles II on his restoration. The king commented on the inferiority of his poem, to which Waller made answer: 'Poets, Sir, succeed better in fiction than in truth'. Dr. Johnson, who narrates this anecdote, also states that when Waller saw the Duchess of Newcastle's verses on the death of a stag, 'he declared that he would give all his own compositions to have written them; and, being charged with the exorbitance of his adulation, answered, that nothing was too much to be given, that a Lady might be saved from the disgrace of such a vile performance'.

40. SIR ROBERT HARLEY, K.B., 1580-1656. (Plate VI.)

Artist: Peter Oliver. Signed: P.O.

Head and shoulders to sinister; black hair, moustache and pointed beard; black eyes, alert expression; very dark grey doublet figured with black flowers, falling ruff edged with point lace, round his neck the red ribbon of the Order of the Bath. Dark grey background, on which is inscribed the motto '*ter & amplius*'.¹

Oval, $2\frac{5}{8} \times 1\frac{1}{16}$ ins. Set in gold with a bloodstone back, on which is a small label inscribed by the second Earl of Oxford: 'no. 124', followed by Sir Robert Harley's name.

G. Vertue's Cat., 1743, no. 124.

Exhibited: Manchester, 1857, A 18.

Engraved in line in reverse by George Vertue, 1737, and published in Collins' *Noble Families*, 1752. This engraving was reproduced on a smaller scale by W. Richardson, 1798.

Illustrated: Dr. Williamson's *Portrait Miniatures*, 1904, pl. x.

From this miniature a life-size copy in oils was made by Thomas Hill in 1716. It is no. 535 in the Welbeck Collection of Pictures. Another copy, also by Hill, was in the collection of the Earl of Kinnoull. It belonged, 1911, to Messrs. Leggatt Brothers, 30 St. James's Street.

Sir Robert Harley was baptized at Wigmore, 1 March 1579-80; he was created a Knight of the Bath in 1603, and was Master of the Mint from 1616 to 1635, and from 1643 to 1649. He introduced into the service of the Mint the famous engraver Thomas Simon. In his last illness he frequently said: 'It is better to have the stone in the bladder than the stone in the heart'.

¹ The motto refers to the felicity Sir Robert enjoyed with his noble and devoted wife Brilliana Conway, whom he married in 1623. It comes from Horace (*Vides*, l. 13, 17):

'*Felices ter et amplius*
Quos irrupta tenet copula'.



22 Mrs. Oliver
Isaac Oliver



27 Sir Richard Leveson
Isaac Oliver



30
by Isaac Oliver



39 Edmund Waller
Peter Oliver



40 Sir Robert Harley, K.B.
Peter Oliver



25
by Isaac Oliver

41. A LADY, *thought to be* Lady Elizabeth Cecil, Countess of Devonshire, *ob.* 1689. (Plate VIII.)

Perhaps by David Des Granges.

Head and shoulders to dexter; warm brown hair falling in curls to the shoulders, brushed back from the forehead and gathered into a knot behind, where it is fastened by a purple ribbon; dark grey eyes; round the neck a black cord; the top of the bodice is covered with white lace, and there are pink ribbons at the centre of the bosom. Green background.

Oval, $2\frac{1}{16} \times 1\frac{5}{8}$ ins. On card. In a Bernard Lens pear-tree frame.

G. Vertue's Cat., 1743, no. 21. (Described, but not named, and no name of artist.)

McKay's Inventory, 1880, no. 101: 'Charlotte de la Tremouille Countess of Derby, by P. Oliver'.


List, 1890, no. 21: 'A Lady by Peter Oliver'.

Sir Richard R. Holmes said: 'more probably by Hoskins'.

It is now attributed to Des Granges, as its fine quality recalls that of two ladies (one of them dated 1639) by that artist in the collection at Windsor Castle.

The present name is suggested because there is great similarity of features between this portrait and a miniature of the Countess of Devonshire by S. Cooper, 1642, at Burghley House. She was the daughter of William Cecil, second Earl of Salisbury, and she became the wife of William Cavendish, third Earl of Devonshire, 4 March 1638-9.

42. A LADY, *called* Teresia Lady Shirley, *ob.* 1668. (Plate VII.)

Artist: John Hoskins. Signed: 

Head and shoulders to sinister, with brown eyes directed to spectator; loose light brown hair falling in curls over the shoulders, pearl necklace; white drapery with narrow edge of point lace, a narrow blue stripe over the right shoulder. Background, a crimson curtain.

Oval, $2\frac{1}{16} \times 1\frac{11}{16}$ ins. On card. In frame by H. J. Hatfield, 1905, in imitation of the old frames by Bernard Lens.

Probably acquired by the fifth Duke of Portland.

List, 1890, no. 31: 'Lady Shirley by John Hoskins senior'.


Illustrated: J. J. Foster's *Samuel Cooper*, 1914-16, pl. xv.

Three miniatures of this lady are at Montagu House, to wit, nos. B 26, Drawing Room A 2, and Drawing Room A 5. In each she is depicted with light brown or fair hair.

Lady Shirley, says the *D.N.B.*, was the 'daughter of Ismael Khan. a

Circassian of noble birth and of Christian faith', and she was married before 1607 to Robert Shirley (commonly called Sir Robert Shirley), envoy in the service of the Shah of Persia. After her husband's death in 1628 she retired to Rome.

43. GEORGE VILLIERS, FIRST DUKE OF BUCKINGHAM, 1592-1628. (Plate VII.)

Artist: John Hoskins. Signed: 

Head and shoulders slightly to sinister, with dark grey eyes directed to spectator; brown hair with a few loose locks on the forehead, bushy at the sides; black doublet with white slashes, falling ruff edged with lace; light brown moustache and pointed beard. Background, a rock on dexter; sky and sea with ship on sinister.

Oval, $2\frac{1}{16} \times 1\frac{5}{8}$ ins. On card.

G. Vertue's undated List, no. 16: 'Villars Du. Buck'.

G. Vertue's Cat., 1743, no. 23: 'Villers Duke of Bucks, in an oval, a falling Ruff'.

Illustrated: J. J. Foster's *Samuel Cooper*, 1914-16, pl. xvii.

The features are of the same type as those depicted in Buckingham's portrait engraved by W. J. Delff after Miereveld.

44. WILLIAM VILLIERS, SECOND VISCOUNT GRANDISON, ob. 1643.

Head and shoulders to dexter, with brown eyes directed to spectator, thick curly brown hair low over forehead and falling to shoulders, brown moustache, no beard, black doublet, plain wide falling collar. Sky in background on the dexter.

Oval, $1\frac{5}{8} \times 1\frac{3}{8}$ ins. On card. In a Bernard Lens pear-tree frame.

G. Vertue's undated List, no. 39.

G. Vertue's Cat., 1743, no. 22: 'Lord Grandison, brown red hair, plain band, black Habit'.

McKay's Inventory, 1880, no. 41. (Erroneously attributed to Flatman, who was not born until 1633.)

Exhibited: Manchester, 1857, B 29.

Sir Richard R. Holmes considered it to be the work of Hoskins.

This miniature appears to be painted over a ground of red, which in places shows through.

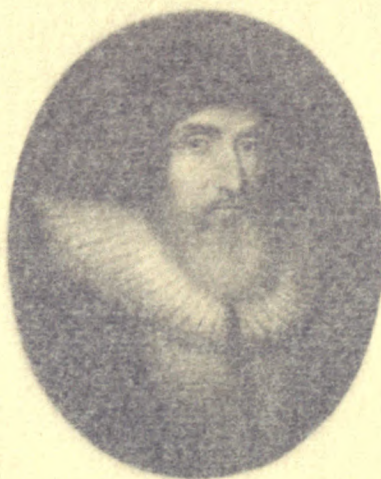
Lord Grandison was the nephew of George Villiers, first Duke of Buckingham, and was father of Barbara Villiers, Duchess of Cleveland. Clarendon says of him: 'the Court, or Camp, could not shew a more faultless Person'.



43 Lady Mary
J. H. H.



43 Duke of Buckingham
John Hoskins II



79 Inigo Jones
David Des Granges




159 Lady Mansfield 1655
John Hoskins I.H.



43 Francis Holles
signed GI

Circassian of noble birth and of Christian faith', and she was married before 1607 to Robert Shirley (commonly called Sir Robert Shirley), envoy in the service of the Shah of Persia. After her husband's death in 1628 she retired to Rome.

43. GEORGE VILLIERS, FIRST DUKE OF BUCKINGHAM, 1592-1628. (Plate VII.)

Artist: John Hoskins. Signed: 

Head and shoulders slightly to sinister, with dark grey eyes directed to spectator; brown hair with a few loose locks on the forehead, bushy at the sides; black doublet with white slashes, falling ruff edged with lace; light brown moustache and pointed beard. Background, a rock on dexter; sky and sea with ship on sinister.

Oval, $2\frac{1}{2} \times 1\frac{1}{2}$ ins. On card.

G. Vertue's undated List, no. 16. 'Villars Du. Buck'.

G. Vertue's Cat., 1743, no. 23: 'Villars Duke of Bucks, in an oval, a falling Ruff'.

Illustrated: J. J. Foster's *Samuel Cooper*, 1914-16, pl. xvii.

The features are of the same type as those depicted in Buckingham's portrait engraved by W. J. Delft after Micraveld.

44. WILLIAM VILLIERS, SECOND VISCOUNT GRANDISON, *ob.* 1643.

Head and shoulders to dexter, with brown eyes directed to spectator, thick curly brown hair low over forehead and falling to shoulders, brown moustache, no beard, black doublet, plain wide falling collar. Sky in background on the dexter.

Oval, $1\frac{1}{2} \times 1\frac{1}{2}$ ins. On card. In a Bernard Lens pear-tree frame.

G. Vertue's undated List, no. 35.

G. Vertue's Cat., 1743, no. 62: 'Lord Grandison, beards and hair, plain black Habit'.

McKay's Inventory, 1880, no. 41. (Erroneously attributed to Philip de Champaigne, born until 1631.)

Exhibited: Manchester, 1893, B 29.

Sir Richard R. Holmes considered it to be the work of Hoskins.

This miniature appears to be painted over a ground of red, which in places shows through.

Lord Grandison was the nephew of George Villiers, first Duke of Buckingham, and was father of Barbara Villiers, Duchess of Cleveland. Clarendon says of him: 'The Count of Camp, could not shew a more faultless Person'.



42 *Lady Shirley*
John Hoskins 卅



43 *Duke of Buckingham*
John Hoskins 卅



79 *Inigo Jones*
David Des Granges



159 *Lady Mansfield 1655*
John Hoskins I.H.



45 *Francis Hollis*
signed GI

45. FRANCIS HOLLES, ob. 12 August 1622, in his eighteenth year. (Plate VII.)

Signed: G I.

Head and shoulders to dexter; light brown hair; blue eyes; in the left ear a gold ring, to which is attached a heart transfixt saltire-wise by two arrows,¹ with pendent love-lock; white doublet embroidered with sprays of gold and green; deep falling ruff edged with lace. Blue background.

Oval, $2\frac{1}{16} \times 1\frac{5}{8}$ ins. On card. Framed in pear-tree for Edward Lord Harley, May 1719, by Bernard Lens, the charge being 5s.

G. Vertue's Cat., 1743, no. 10: 'Mr Francis Hollis in an Oval. G I'.

McKay's Inventory, 1880, no. 29: 'by Gibson' [but Gibson was not born until 1615].

Exhibited: Manchester, 1857, B 31.

Francis Holles was the third son of the first Earl of Clare. He fought in the Netherlands and was invalided home. He was buried in Westminster Abbey, where his father caused a monument (the work of Nicholas Stone)² to be erected to his memory. He is represented by two pictures (nos. 476 and 492) in the Welbeck Collection, which bear much resemblance to this miniature.

46. WILLIAM SHAKESPEARE, 1564-1616. (Plate VIII.)

Head and shoulders slightly to dexter; ruddy complexion; brown hair brushed up at centre of forehead, and falling thickly over the ears; gold ring in left ear; moustache and pointed beard turning grey; black doublet, lace ruff. Blue background, surrounded by a gold border. The miniature is painted over a layer of red, which shows through in places.

Oval, $2\frac{1}{8} \times 1\frac{3}{4}$ ins. On card. Framed in pear-tree for Edward Lord Harley, 8 May 1719, by Bernard Lens, and on his bill described as 'Shakspear's head'. On the paper at the back is the autograph of the second Earl of Oxford.³

Engraved in reverse by George Vertue, 1721, 'Ad Originalem Tabulam penes Edwardum Dominum Harley', and published as the frontispiece to the first volume of Pope's *Shakespear*, 1725.

G. Vertue's Cat., 1743, no. 66: 'William Shakespear, the Poet'.

McKay's Inventory, 1880, no. 122: 'probably by Gonzales Coques' [but that artist was not born until 1614].

Exhibited: Whitechapel, Shakespeare Memorial Exhibition, 1910. Cat., p. 23, no. 187.

This miniature forms the subject of an article by Mr. M. H. Spielmann in

¹ A similar ornament is found in a portrait called Lady Hewytt, by Cornelius Johnson, 1624, at Claydon House.

² There are two references to the monument in the accounts of the Earl of Clare:

1624, Sept. 7. It. to Mr. Stone for making a toomb for Frank in Westminster Abbey

35 00 0

1627, Aug. 15. It. to Stone for making Frank's monument in Westminster

35 00 0

³ Edward Lord Harley became second Earl of Oxford in 1724.

The Connoisseur, January 1913. He reproduces it on page 3, and traces the way in which this type of Shakespearian portrait was promulgated by Vertue, and then by copyists of Vertue's engraving, to wit, W. and J. Walker, and S. Bennett. The type was introduced into Germany by J. C. Bock, following Walker, and into France by Massol, who added a cloak and the lesser George! Mr. Spielmann's theory that the miniature may be a late version by Bernard Lens of a portrait called Sir Francis Drake, at Knole Park, is devoid of probability. For, in the first place, the technique is absolutely unlike that of Lens; and, in the second place, whenever an ancient portrait was copied for Lord Oxford by Lens, the fact was always candidly avowed, and in no instance did Lord Oxford pretend that a copy made for him was an original. Mr. Spielmann quotes Sir George Scharf as saying that 'both Pope and Vertue were willing to gratify Lord Oxford, their patron, by selecting a portrait in his possession, and which he fondly believed to be Shakespeare's. The picture which they adopted is in reality merely the portrait of a gentleman of the period of King James I'. As to this, it may be remarked that a more just, as well as a more charitable, opinion is that Vertue selected this miniature for his engraving because he honestly considered it a veritable portrait of the dramatist.

Sir Sidney Lee (*Life of Shakespeare*, 1915, p. 538) admits that the miniature is of Jacobean date, but adds that Vertue's engraving was 'unwarrantably issued as a portrait of Shakespeare'.

Whatever may be the conclusions of connoisseurs as to the authenticity of the portrait, it may safely be said (1) that it was an old miniature in 1719; (2) that it was then accepted as representing Shakespeare by Lord Harley, George Vertue and Bernard Lens; and (3) that few of the so-called portraits of Shakespeare can be proved to have had his name associated with them for so long a period.

47. *Probably* Henri Prince de Lorraine, Marquis du Pont and Duc de Lorraine, 1563-1624.

Head of a man, three-quarters to sinister, with moustache and beard, wrinkled forehead and large hooked nose.

Rectangular, $2\frac{5}{8} \times 2\frac{1}{8}$ ins. A pen-and-ink drawing on vellum. On the inside of the back-board is a paper in the handwriting of John Achard, tutor of the sons of the first Duke of Portland: 'Philippe Emanuel de Lorraine, Duc de Mercœur, qui ayant été fait Gouverneur de Bretagne, s'en étoit rendu l'usurpateur et le Tyran: Il étoit frère de la Reine Louise de Vaudemont veuve d'Henry III. Il donna de la peine à Henry IV'. Authentic portraits of the Duc de Mercœur, to wit, that engraved by Thomas de Leu, and the drawing in E. Moreau-Nélaton's *Crayons Français*, no. 357, show that this name is in error;



46
SHAKESPEARE



74
DUCHESS OF BUCKINGHAM



161
EARL OF OGLE
R. GIBSON



41
CALLED COUNTESS OF DEVONSHIRE



64
SIR HENRY VANE
S. COOPER



54
BY S. COOPER

and comparison with another engraving by Thomas de Leu renders it probable that the miniature should bear the name here assigned. With reference to this identification M. André Pératé, of Versailles, wrote, 1 June 1911: 'Je suis de votre avis pour la miniature qui doit nous montrer plutôt le prince Henri de Lorraine qu'a gravé Th. de Leu'.

McKay's Inventory, 1880, no. 97: 'School of Janet'.

Henri Duc de Lorraine et de Bar, surnamed 'le Bon', who was the son of Charles II Duc de Lorraine et de Bar, had the title of Marquis du Pont in the lifetime of his father,¹ who died in 1608.

John Achard's inscription quoted *supra* shows that the miniature was in the collection in the time of the second Duke of Portland.

48. ALEXANDER LESLIE, EARL OF LEVEN, born about 1580, died 1661, Scottish general.

Head and shoulders three-quarters to sinister, red hair, moustache and pointed beard, buff jerkin, red sleeves embroidered with silver, plain narrow falling collar. Blue background.

Oval, $1\frac{7}{16} \times 1\frac{1}{4}$ ins. On card. In a tortoiseshell frame.

G. Vertue's undated List, no. 49: 'Gen. Ruthin'.

G. Vertue's Cat., 1743, no. 29: 'General Lesly Earl of Leven . . .'

List, 1890, no. 25: 'by Peter Oliver'. [As to this Sir Richard R. Holmes made a note: 'by Hoskins?']

Exhibited: Manchester, 1857, B 40.

His portrait at three-quarter length in half armour belongs to the Earl of Lytton at Knebworth House. A drawing attributed to George Glover is in the collection of Dr. G. C. Williamson.

49. A LADY.

Head and shoulders to dexter; dark brown hair, flat on top of head, in curly masses at the sides; dark eyes; three pearls in left ear; pearl necklace; black bodice with unfinished lace round the shoulders, fastened at the bosom by an unfinished black rosette. Blue-grey background.

Oval, $1\frac{1}{8} \times 1\frac{5}{8}$ ins. On the back of a playing-card. [The old frame of this miniature now encloses no. 233.]

G. Vertue's Cat., 1743, no. 44. (Described, but not named.)

Sir Richard R. Holmes suggested David Des Granges as the artist.

¹ Information communicated by Count Alphonse Clary, 27 September 1912.

50. BIANCA CAPELLO, GRAND DUCHESS OF TUSCANY, ob. 1587, second wife of Francis de' Medici, Grand Duke of Tuscany.

Half length figure, nearly full face, in a simple undress of white, her right hand held in front of her body; blonde hair closely confined within a silken net; it is parted in the middle and arranged in small curls along the forehead. Blue background; on the dexter side a blue curtain lightly tinged with gold.

Circular, diameter $3\frac{3}{8}$ ins. On vellum. Gilt case.

Purchased for the fifth Duke of Portland at the sale of the Matthew Uzielli Collection, 1861. Sale Cat., no. 839; Private Cat., no. 953. Sir J. C. Robinson, the compiler of this catalogue, says: 'Attributed to Giulio Clovio, but more probably by an artist of the school or following of Angelo Bronzino'. He also states that it came 'from the Poniatowski Gallery at Florence'.

Exhibited: Burlington Fine Arts Club, 1889, xxxii. 24, and illustrated in Catalogue, pl. xxxi.

Sir Richard R. Holmes said: 'A remarkable miniature, probably by a Veronese artist of the period'.

51. MAURICE PRINCE OF ORANGE, 1567-1625.

Head and shoulders to sinister in armour, crossed diagonally from right to left by an orange baldric. Blue background.

Oval, $\frac{1}{2} \times \frac{3}{8}$ in. In an ivory case (the other half of which contains no. 52).

Welbeck Inventory, 1854, no. 256.

Exhibited: Burlington Fine Arts Club, 1889, xxxii. 28.

52. HENRI IV, KING OF FRANCE, 1553-1610.

Head to dexter, grey hair, moustache and round beard, wearing a ruff, armour, and a blue ribbon.

Oval, $\frac{1}{2} \times \frac{3}{8}$ in. In an ivory case (the other half of which contains no. 51).

Welbeck Inventory, 1854, no. 40.

53. A GENTLEMAN ('Mr. Graham's limning'). (Plate x.)

Artist: Samuel Cooper. Signed: SC (*in monogram*).

Head and shoulders three-quarters to sinister; very dark grey coat, black cloak over right shoulder; plain falling collar with short tassels; wavy brown hair falling to shoulders; slight indications of moustache, small tuft under lower lip; beardless; eyes directed to spectator. Dark brown background.

Oval, $2\frac{7}{8} \times 2\frac{1}{4}$ ins. On card. In a Bernard Lens pear-tree frame stained black.

On the back of the miniature is the following inscription in lead pencil, probably in the handwriting of L. Cross, as there is great similarity between

its style and that of the few fragments of the writing of Cross that have been seen by the compiler :

'The first Ivorey this pict'
and on[e] other which Mr.
graham¹ had away
is not paid for
three guinis is the price'.

Dr. Williamson² and Sir Richard Holmes³ considered the handwriting to be that of Cooper, and if that had been the case, it would have given an approximate date for the portrait, as guineas were first struck in 1663, and Cooper died in 1672. It would further have given proof that the use of what was called *ivory* as a basis for portraits was known to Cooper, the earliest so-called *ivory* being stated by Dr. Williamson to be a kind of *rough bone*. But as the handwriting does not appear to be Cooper's, these conclusions cannot be deduced.⁴

With regard to the price, it may be remarked that for the portrait of his wife Pepys paid Cooper £30 (*Diary*, 10 August 1668).

McKay's Inventory, 1880, no. 34. (Unnamed.)

Exhibited: Manchester, 1857, B 7.

Burlington Fine Arts Club, 1889, xxxii. II.

Illustrated: Dr. Williamson's *Portrait Miniatures*, 1904, pl. XLII.

Burlington Mag., ix. 299.

54. A GENTLEMAN. (Plate VIII.)

Artist: Samuel Cooper. Signed: S C.

Head and shoulders three-quarters to sinister, with dark eyes directed to spectator; black doublet and cloak, plain falling collar with short tassels; light brown hair falling to shoulders; clean shaven. Dark background.

Oval, $2 \times 1\frac{9}{16}$ ins. Gilt case.

G. Vertue's undated List, no. 50: 'Cowley'.

G. Vertue's Cat., 1743, no. 75: 'Called Cowley Q[uery]'.

List, 1890, no. 62: 'Richard Cromwell, by Cooper'.

There is some resemblance between this miniature and one of Constantine Lyttelton, 1638-62, signed by S. Cooper, in the collection of Viscount Cobham at Hagley Hall; also between it and a portrait of Charles Stuart, Duke of Richmond, engraved by Harding (1796) after S. Cooper.

¹ Evidently Mr. Graham was a collector of miniatures, as at Ickworth (Marquess of Bristol's) there is one of Samuel Cooper by Bernard Lens, on the back of which Lens has written that it was copied from the original in crayons by Cooper 'in the collection of Mr. Graham'.

² *Portrait Miniatures*, 1904, i. 71.

³ *Burlington Mag.*, ix. 303.

⁴ For the use of ivory as a basis, *vide* p. 42.

55. SIR THOMAS TOMKYNS, ob. 1675. (Plate x.)

Artist : Samuel Cooper. Signed : SC (*in monogram*) 1661.

Head and shoulders, face held very slightly to sinister, black doublet, broad falling patterned collar, light brown hair falling loosely to shoulders, dark grey eyes, thin line of moustache, no beard. Dark background.

Oval, $2\frac{11}{16} \times 2\frac{3}{16}$ ins. On card, on the back of which 'S^r Tho: Tomkins of Herifordshire' is written in pencil. [The frame enclosing this miniature originally belonged to no. 75. It is of pear-tree, and was made by Bernard Lens.]

G. Vertue's undated List, no. 25.

G. Vertue's Cat., 1743, no. 71.

Sir Thomas Tomkyns, of Monnington-upon-Wye, married Mary, daughter of Sir Walter Pye, 22 September 1633. He was knighted 2 January 1661-2; was elected M.P. for Weobley 1640, 1641, 1660, and 1661, retaining the seat thenceforward until his death.

56. CHARLES II, 1630-85. (Plate x.)

Artist : Samuel Cooper. Signed : SC (*in monogram*).

Head and shoulders nearly profile to sinister in armour, crossed diagonally from left to right by the blue ribbon of the Order of the Garter; broad falling patterned collar; brown wig. Blue background.¹

Oval, $1\frac{1}{8} \times 1$ in. Framed in pear-tree stained black for Edward Lord Harley, 13 May 1719, by Bernard Lens, who described the miniature as 'very neat'.

G. Vertue's undated List, no. 47.

G. Vertue's Cat., 1743, no. 90.

Exhibited : Manchester, 1857, B 36.

A very similar miniature is at Woburn Abbey.

57. A GENTLEMAN. (Plate x.)

Artist : Samuel Cooper. Signed : SC (*in monogram*).

Head and shoulders three-quarters to sinister, with dark grey eyes directed to spectator; white garb largely covered by a brown mantle embroidered with gold; broad falling collar with patterned border; long loose brown hair falling below the collar in front. Very dark grey background.

Oval, $2\frac{13}{16} \times 2\frac{3}{8}$ ins. Set in gold. The back is of blue enamel; in the centre is a heart, and round it are the words NE PENITEAT AMASSE; round this another

¹ In the *Journal* of Humfrey Wanley, under date 20 February 1723-4, is the following passage : 'Dr. Sherard came; & I restored to him that Picture of K. Charles II in Miniature, which he left with Me: my Lord having a finer'.



54. *Widdowson*



55. *Sir Thomas Gresham 1592*



56. *Charles II*



65. *Anne Baroness Hoiles 1654*



66. *Widdowson*



67. *Sir Edward Harley K.B.*

All. by Samuel Cooper

55. SIR THOMAS TOMKYN, *ob.* 1675. (Plate x.)

Artist: Samuel Cooper. Signed: SC (*in monogram*) 1661.

Head and shoulders, face held very slightly to sinister, black doublet, broad falling patterned collar, light brown hair falling loosely to shoulders, dark grey eyes, thin line of moustache, no beard. Dark background.

Oval, $2\frac{1}{16} \times 2\frac{3}{16}$ ins. On card, on the back of which 'S^r Tho. Tomkins of Herifordshire' is written in pencil. [The frame enclosing this miniature originally belonged to no. 75. It is of pear-tree, and was made by Bernard Lens.]

G. Vertue's undated List, no. 25.

G. Vertue's Cat., 1743, no. 71.

Sir Thomas Tomkyns, of Monington near Wye, married Mary, daughter of Sir Walter Pye, 22 September 1633. He was knighted 2 January 1661-2; was elected M.P. for Weobley 1640, 1647, 1654, and 1661, retaining the seat thenceforward until his death.

56. CHARLES II, 1630-85. (Plate xi.)

Artist: Samuel Cooper. Signed: SC (*in monogram*).

Head and shoulders nearly profile to sinister in armour, crossed diagonally from left to right by the blue ribbon of the Order of the Garter; broad falling patterned collar; brown wig. Blue background.

Oval, $1\frac{1}{8} \times 1$ in. Framed in pear-tree, which Charles for Edward Lord Harley, 13 May 1719, by Bernard Lens, who described the miniature as 'very neat'.

G. Vertue's undated List, no. 47.

G. Vertue's Cat., 1743, no. 90.

Exhibited: Manchester, 1857, B. 36.

A very similar miniature is at Windsor Abbey.

57. A GENTLEMAN. (Plate x.)

Artist: Samuel Cooper. Signed: SC (*in monogram*).

Head and shoulders three quarters to sinister, with dark grey hair directed to spectator; white garb largely covered by a broad mantle embroidered with gold; broad falling collar with patterned border. Long brown beard hair falling below the collar in front. Very dark green background.

Oval, $2\frac{1}{8} \times 2\frac{1}{8}$ ins. Set in gold. The back of the card, on the centre of which and around it are the words of the following passage, is of another

of an important passage in the history of the English nation, which he left



57 Unknown



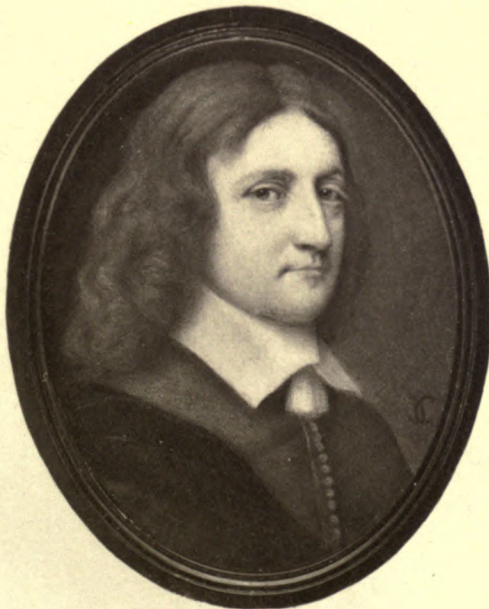
55 Sir Thomas Tomkyns 1661



56 Charles II



65 Anne Baroness Holles 1654



53 Unknown



67 Sir Edward Harley K.B.

All by Samuel Cooper

heart composed of two conjoined twigs of pinnate leaves; around this the words *ΘΕΟΣ ΑΓΑΠΗ ΕΣΤΙ : ΦΙΛΙΑΣ ΤΥΧΟΣ*. Above are two winged boys holding a crown at which a hand is pointing. Below are the words *IN DEO SOLAMEN*.

G. Vertue's Cat., 1743, no. 97. (Described, but not named.)

58. JOHN HOLLES, SECOND EARL OF CLARE, 1595-1666. (Plate ix.)

Artist: Samuel Cooper. Signed: SC (*in monogram*) 1656.

Head and shoulders three-quarters to sinister, with eyes directed to spectator; in armour with small gold studs, plain falling collar, small moustache, small grey tuft under lower lip, black skull-cap. Background, red curtain and brown column on the dexter; sky on the sinister.

Oval, $2\frac{9}{16} \times 2\frac{1}{16}$ ins. In a Bernard Lens pear-tree frame.

G. Vertue's undated List, no. 53: 'John Earl of Clare by Cooper, 1656'.

G. Vertue's Cat., 1743, no. 111.

Exhibited: Manchester, 1857, B 10.

Illustrated: Dudley Heath's *Miniatures*, 1905, p. 128.

J. J. Foster's *Samuel Cooper*, 1914-16, pl. xli.

There is great similarity between this miniature and the three-quarter length portrait of the Earl of Clare, no. 504 in the Welbeck Collection of Pictures.

John Holles succeeded to the earldom of Clare on the death of his father in 1637. In 1626 he married Elizabeth Vere, daughter and co-heiress of Horace Lord Vere of Tilbury. Mrs. Lucy Hutchinson¹ says that in the Civil War he was 'very often of both parties, and I thinke never advantag'd either'.

59. ABRAHAM COWLEY, 1618-67, poet. (Plate xii.)

Artist: Samuel Cooper. Signed: SC (*in monogram*) 1653.

Head and shoulders nearly full face; orange cloak; small white collar; brown hair falling to shoulders; brown eyes; small moustache.² Blue background.

Oval, $2\frac{1}{2} \times 2$ ins. Gilt case.

Purchased for the fifth Duke of Portland at the Northwick sale, 1859. Cat., no. 638: 'Cowley the Poet'.

Exhibited: Shakespeare Tercentenary Exhibition, Stratford-upon-Avon, 1864, no. 279.

Illustrated: Dr. Williamson's *Portrait Miniatures*, 1904, pl. xlii.

Burlington Mag., ix. 294.

Sir Richard R. Holmes, who believed the name Cowley to be in error, said: 'It is splendidly finished, and there is a charming vivacity in the portrait'.³

¹ *Life of Colonel Hutchinson*, 1806, p. 96.

² The lips are slightly open, and the line dividing them has turned black.

³ *Burlington Mag.*, ix. 298.

60. SIR FRESCHVILLE HOLLES, 1641-72. (Plate xi.)

Artist : Samuel Cooper. Signed : S C (*in monogram*) 1669.

Head and shoulders nearly full face ; in armour ; short cravat tied with pink ribbon ; dark grey eyes ; soft delicately-painted brown hair falling in front of his shoulders ; clean shaven. Black background.

Oval, $3\frac{1}{8} \times 2\frac{9}{16}$ ins. Framed in pear-tree by Bernard Lens, June 1726, the charge being 12s.

Acquired by Edward Lord Harley for £15 at the sale of the collection of L. Cross, the limner, 5 December 1722 (G. Vertue, *Brit. Mus. Add.* 23069, p. 16).

G. Vertue's undated List, no. 19.

G. Vertue's Cat., 1743, no. 67.

Exhibited : Manchester, 1857, B 2.

Illustrated : Dr. Williamson's *Portrait Miniatures*, 1904, pl. xlii.

J. J. Foster's *Samuel Cooper*, 1914-16, pl. xxxviii.

Sir Richard R. Holmes said : 'As fine as any Cooper existing'.

Sir Frescheville Holles was the son of Gervase Holles, the antiquary. He became a captain in the navy, and lost his life at the battle of Solebay (or Southwold Bay). Pepys (*Diary*, 24 March 1668) mentions his playing the bagpipes 'beyond anything of that kind that ever I heard in my life ; and with great pains he must have obtained it, but with pains that the instrument do not deserve at all ; for, at the best, it is mighty barbarous musick'. On the 12th April 1669 Pepys happened to sit by him, and states that he was 'still full of his vain-glorious and prophane talk'. He became M.P. for Great Grimsby in 1667.

Sir Frescheville does not appear to be recorded as a knight in Dr. W. A. Shaw's *The Knights of England*, 1906.

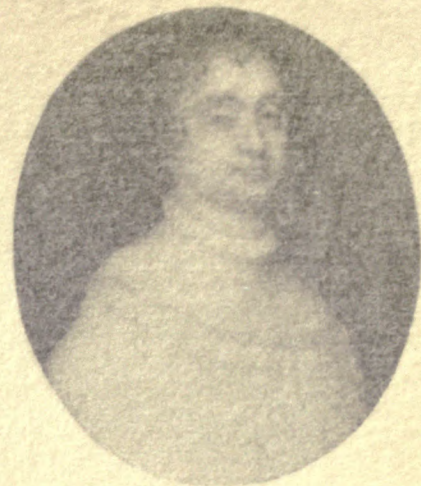
A double portrait, representing Sir Frescheville Holles and Sir Robert Holmes, by Lely, is in the Clayton Collection at Harleyford. The figure of Sir Frescheville with a drawn sword in his hand was engraved in mezzotint.

61. ANNE STEPHENS, LADY PYE, ob. 1722. (Plate xi.)

Artist : Samuel Cooper. Signed : S C.

Head and shoulders three-quarters to sinister ; blue bodice edged with white ; jewel with pendent pearl at centre of bosom ; two pearl drops in right ear ; in left ear only one is seen ; pearl necklace ; light brown hair brushed flat on top of head, gathered into a knot behind, and falling in long curls in front of the shoulders. Background, a dark curtain on the dexter ; sky of low-tone blue and grey on the sinister.

Oval, $2\frac{11}{16} \times 2\frac{1}{8}$ ins. On card, on the reverse of which Bernard Lens has



70 Countess of Suffolk



71 Countess of Suffolk



60 Sir Freshville Holles 1669



69 Richard Earl of Arran

All by Emanuel Cooper

60. SIR FRESCHVILLE HOLLES, 1641-72. (Plate XL.)

Artist: Samuel Cooper. Signed: SC (*in monogram*) 1669.

Head and shoulders nearly full face; in armour; short cravat tied with pink ribbon; dark grey eyes; soft delicately-painted brown hair falling in front of his shoulders; clean shaven. Black background.

Oval, $3\frac{1}{16} \times 2\frac{9}{16}$ ins. Framed in pear-tree by Bernard Lens, June 1726, the charge being 12s.

Acquired by Edward Lord Harley for £15 at the sale of the collection of L. Cross, the limner, 5 December 1722 (*G. Vertue, Brit. Mus. Add. 23069, p. 16*).

G. Vertue's undated List, no. 19.

G. Vertue's Cat., 1743, no. 67.

Exhibited: Manchester, 1857, B 2.

Illustrated: Dr. Williamson's *Portrait of Holles*, 1891, p. 100.

J. J. Foster's *Samuel Cooper*, 1892, p. 100.

Sir Richard R. Holmes and *the last of the Cooper family*.

Sir Frescheville Holles was the son of Sir Francis Holles, the attorney. He became a captain in the army, and was his life in the battle of Sedgemoor (or Southwold Bay). Pepys (*Diary*, 20 March 1669) mentions his playing the bagpipes 'beyond anything of that kind that ever I heard in my life; and with great pains he must have obtained it, but with pains that the instrument do not deserve at all; for, at the best, it is mighty barbarous musick'. On the 12th April 1669 Pepys happened to sit by him, and states that he was 'still full of his vain-glorious and prophane talk'. He became M.P. for Great Grimsby in 1667.

Sir Frescheville does not appear to be recorded as a knight in Dr. W. A. Shaw's *The Knights of England*, 1906.

A double portrait, representing Sir Frescheville Holles and Sir Robert Holmes, by Lely, is in the Clayton Collection at Harleyford. The figure of Sir Frescheville with a drawn sword in his hand was engraved in mezzotint.

61. ANNE STEPHENS, LADY PYE, ob. 1722. (Plate XL.)

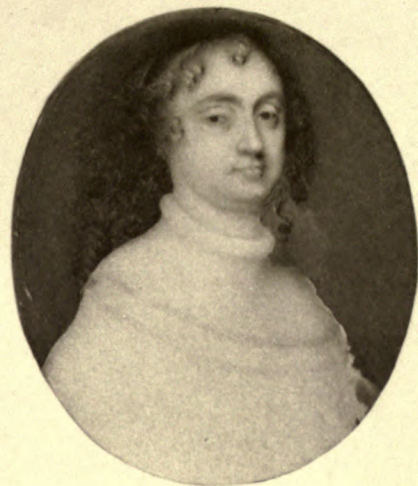
Artist: Samuel Cooper. Signed: SC.

Head and shoulders three-quarters to sinister; blue bodice edged with white; jewel with pendent pearl at centre of bosom; two pearl drops in right ear; in left ear only one is seen; pearl necklace; light brown hair brushed flat on top of head, gathered into a knot behind, and falling in long curls in front of the shoulders. Background, a dark curtain on the dexter; sky of low-tone blue and grey on the sinister.

Oval, $2\frac{1}{16} \times 2\frac{1}{8}$ ins. On card, on the reverse of which Bernard Lens has



61 Lady Pye



70 Countess of Suffolk



71 Mrs. Cooper



60 Sir Frescheville Holles 1669



69 Richard Earl of Arran

All by Samuel Cooper

written: 'Lady Pye. S. Cooper'. Framed in pear-tree for the second Earl of Oxford, 3 September 1729, by Lens, on whose bill the charge is 10s. 6d.

G. Vertue's Cat., 1743, no. 56.

Exhibited: Burlington Fine Arts Club, 1889, xxxii. 29.

Anne Stephens was the daughter of Richard Stephens of Eastington, co. Gloucester, and the wife of Sir Charles Pye. Many of her letters to her first cousins Abigail Harley and Robert Harley, Earl of Oxford, are at Welbeck. She died 12 July 1722, when her brother, Robert Stephens, wrote to the Earl: 'It pleas'd God about 9 a clocke this morning to put a period to her troubles in this Life which had not been a Fewe'.

62. HENRY SIDNEY, EARL OF ROMNEY, 1641-1704. (Plate IX.)

Artist: Samuel Cooper. Signed: S C (*in monogram*) 1669.

Head and shoulders three-quarters to dexter, with eyes directed to spectator; in armour; short cravat tied with red ribbon; abundant soft, delicately-painted long brown hair, low over forehead and falling in front of the shoulders; clean shaven. Dark background.

Oval, $3\frac{1}{4} \times 2\frac{1}{2}$ ins. On card. In a Bernard Lens pear-tree frame.

Acquired by Edward Lord Harley at the sale of the collection of L. Cross, the limner, 5 December 1722. (G. Vertue, *Brit. Mus. Add.* 23069, p. 16.)

G. Vertue's undated List, no. 21: 'Col. Sydney, Ld. Romney, Coop.'

G. Vertue's Cat., 1743, no. 70.

Exhibited: Manchester, 1857, B 4.

Illustrated: Dr. Williamson's *Portrait Miniatures*, 1904, pl. xxxix.

Dudley Heath's *Miniatures*, 1905, p. 128.

Allan Fea's *Some Beauties of the Seventeenth Century*, 1906, p. 242.

J. J. Foster's *Samuel Cooper*, 1914-16, pl. xxv (in colour, slightly reduced in size).

Bishop Burnet (*History of His Own Time*, 1734, ii. 5) says concerning him: He 'was put in several great posts. He was made Secretary of State, Lord Lieutenant of Ireland, and Master of the Ordnance: But he was so set on pleasure, that he was not able to follow business with a due application'.

63. A YOUNG MAN. (Plate XII.)

Artist: Samuel Cooper.

Head and shoulders slightly to sinister, with gaze directed to spectator; in armour with gold studs; short tied cravat with two tassels; light brown hair loose over forehead and falling in curls on the shoulders. Dark background.

Oval, $2\frac{9}{16} \times 2\frac{1}{16}$ ins. Gilt case.

G. Vertue's Cat., 1743, no. 72: 'A Man's head, with a ty'd Cravat, in Armour, by Cooper'.

Sir Richard R. Holmes said: 'Unsigned, but genuine and fine'.

The face much resembles that of Charles Cornwallis, third Lord Cornwallis (1655-98), by Lely, 1673, in the collection at Audley End. He was first Lord of the Admiralty in 1692-3, and his second wife was Anne Duchess of Buccleuch, relict of James Duke of Monmouth.

64. SIR HENRY VANE THE YOUNGER, 1613-62. (Plate VIII.)

Artist: Samuel Cooper.

Head and shoulders to sinister, with gaze directed to spectator; black doublet; short falling collar with two tassels; brown hair falling almost to shoulders; moustache and imperial. Blue background.

Oval, $1\frac{1}{2} \times 1\frac{1}{4}$ ins. On card, on the back of which is written: 'Henry Vain by Sam: Cooper'. Frame by H. J. Hatfield, 1905, in imitation of the old frames by Bernard Lens.

G. Vertue's undated List, no. 15: 'S^r Harry Vane'.

G. Vertue's Cat., 1743, no. 28.

'Vane, young in years, but in sage counsel old,
Than whom a better senator ne'er held
The helm of Rome'. (MILTON.)

65. ANNE PILE, LADY HOLLES, 1640-82. (Plate x.)

Artist: Samuel Cooper. Signed: S C 1654.

Head and shoulders three-quarters to dexter; dark grey bodice; pearl necklace; brown hair brushed flat from the forehead, falling in curls to shoulders. Blue background.

Oval, $1\frac{1}{8} \times \frac{15}{16}$ in. On card. In a modern gilt case replaced in the old pear-tree frame made by Bernard Lens.

G. Vertue's undated List, no. 48: 'Lady to Francis Holles, 1654, S C'.

G. Vertue's Cat., 1743, no. 91.

Illustrated: J. J. Foster's *Samuel Cooper*, 1914-16, pl. xxxviii (the lady at top of plate).

Anne Pile, who was only fourteen (!) when this miniature was painted, was the daughter of Sir Francis Pile. On the 9th June 1670 she became the second wife of Sir Francis Holles, who, on the death of his father, Denzil Lord Holles, in February 1680, succeeded to the barony of Holles of Ifield. Her funeral sermon by her domestic chaplain, James Waters, was printed in small quarto.

There are two portraits of her in the Welbeck Collection of Pictures, nos. 13 and 510.

66. A GENTLEMAN.

Probably by Samuel Cooper.

Head and shoulders nearly full face, ruddy complexion, hazel eyes, thin moustache, no beard, double chin, black cloak, plain broad falling collar, brown hair parted in middle and falling in curls in front of the shoulders. Dark grey background.

Oval, $2\frac{1}{8} \times 1\frac{3}{4}$ ins. On card.

G. Vertue's Cat., 1743, no. 43. (Described, not named, and no name of artist.)

McKay's Inventory, 1880, no. 154: 'by Samuel Cooper'.

Sir Richard R. Holmes said: 'Hardly Cooper. ? Hoskins'.

There is a certain facial resemblance between this miniature and 'one of Charles II's Judges' by Robert White, no. 494 in the collection of Mr. Francis Wellesley.

67. SIR EDWARD HARLEY, K.B., 1624-1700. (Plate x.)

Artist: Samuel Cooper.

Head and shoulders three-quarters to dexter; clean shaven, save for a very small moustache; brown hair falling to shoulders; plain, broad falling collar; unfinished doublet, and slight indications of the red sash of the Order of the Bath. Dark grey background.

Oval, $3\frac{1}{16} \times 2\frac{1}{2}$ ins. On card. Frame of stained bone.

G. Vertue's undated List, no. 27: '[S]ir Edw. Harley, Coop[er]'.

G. Vertue's Cat., 1743, no. 96.

Engraved by G. Vertue, 1749, for Collins' *Noble Families*, published 1752. The engraving was re-issued in reverse by John Thane.

Sir Edward Harley was the son of Sir Robert Harley, K.B., and his wife Brilliana Conway. He was captain of a regiment of foot in the Parliamentary Army, and in July 1660 was appointed Governor of Dunkirk, but, as he strenuously opposed the sale of that port to the French, he was discharged from his office in 1661. A peerage was offered to him at the Restoration, but he declined it, 'lest his zeal and his services for the restoration of the ancient government should be reproached as proceeding from ambition and not conscience'. He was created K.B., 19 November 1660, and was elected F.R.S. in 1663. He was a Member of Parliament for many years, and Robert Harley, Earl of Oxford, was his eldest son.

68. GILBERT SHELDON, 1598-1677, Archbishop of Canterbury. (Plate XII.)

Artist : Samuel Cooper.

Nearly half length, almost full face ; white surplice, black stole, square white collar, college cap ; straight brown hair cut in a fringe across the forehead and falling over the ears ; moustache, tuft under lower lip, whiskers cut round the chin in a thin half-circle meeting the moustache. Dark grey background.

Rectangular, $4\frac{1}{2} \times 3\frac{3}{8}$ ins. In a contemporary filigree frame of silver, with mitre and monogram G C at back.

Acquired by Edward Harley, second Earl of Oxford, who, in his *Memoranda* i. 3, notes : '1726 March—paid 25 G^s for the picture of ABp Sheldon'.

Mentioned as 'A fine Limning of Arch-Bishop Shelden by Cooper, Set in a Silver filigree frame', no. 14 in *A Particular of Several things in the Black Ebony Cabinet*, taken in 1741, six weeks after Lord Oxford's death.

Exhibited : Burlington Fine Arts Club, 1889, xxxii. 30, and illustrated in Cat., pl. x.

Also illustrated : Airy's *Charles II* (Goupil Series), 1901, p. 221.

Dr. Williamson's *Portrait Miniatures*, 1904, pl. XLII.

J. J. Foster's *Samuel Cooper*, 1914-16, pl. xxxix.

The Rev. W. G. D. Fletcher, of Oxon Vicarage, is (1916) the owner of an oval repetition, head and shoulders only, $2 \times 1\frac{1}{2}$ ins.

Sheldon became Archbishop of Canterbury in 1663.

69. RICHARD BUTLER, EARL OF ARRAN, 1639-86. (Plate XI.)

Artist : Samuel Cooper.

Head and shoulders nearly profile to dexter in armour, with broad falling patterned collar ; a profusion of soft brown hair falls in front of the shoulders ; grey eyes ; very thin line of moustache ; no beard. Dark background.

Oval, $3\frac{5}{16} \times 2\frac{5}{8}$ ins. On card. Frame of stained bone.

G. Vertue's undated List, no. 54 : 'Lord Arran, Cooper, in armor'. [Also entered as no. 22.]

G. Vertue's Cat., 1743, no. 68.

Exhibited : Manchester, 1857, B 45.

Illustrated : Dr. Williamson's *Portrait Miniatures*, 1904, pl. xxxix.

Burlington Mag., ix. 299.

J. J. Foster's *Samuel Cooper*, 1914-16, l. xxxii.

Sir Richard R. Holmes said : 'Of the highest quality'.

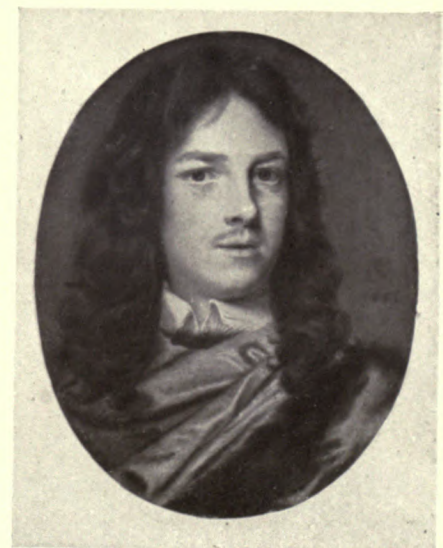
Richard Butler, fifth son of the first Duke of Ormonde, was created Earl of Arran in 1662. He 'had a singular address in all kinds of exercises, played well at tennis and on the guitar, and was pretty successful in gallantry' (Gramont, *Memoirs*. Allan Fea's edition, 1906, p. 104).



68
ARCHBISHOP SHELDON
S. COOPER



63
BY S. COOPER



59
ABRAHAM COWLEY
S. COOPER, 1653

70. BARBARA VILLIERS, COUNTESS OF SUFFOLK, 1622-81. (Plate xi.)

Artist : Samuel Cooper.

Head and shoulders to sinister, only the head being finished ; brown hair in curls at the sides and with two or three tiny curls on the forehead. Grey background.

Oval, $2\frac{3}{8} \times 2\frac{1}{16}$ ins. On card, at the back of which 'C. Suffolk' is written in pencil. In a Bernard Lens pear-tree frame.

G. Vertue's undated List, no. 18: 'Countes[s] Suffolk. Coop[er]'.
G. Vertue's Cat., 1743, no. 17.

Sir Richard R. Holmes said : 'Quite admirable, a masterpiece'.

A limning of this lady by Hoskins, 1660, is in the collection of the Marquess of Bristol at Ickworth. A small portrait of her in oils is at Coombe Abbey, a replica being at Hampton Court. The latter was unnamed in 1911, but was numbered 187 (207).

Barbara Villiers was the daughter of Sir Edward Villiers (half-brother to George Villiers, first Duke of Buckingham), and the second wife of James Howard, third Earl of Suffolk. She was Groom of the Stole, Mistress of the Robes, and Keeper of the Privy Purse, to Queen Catherine of Braganza (Jesse's *Memoirs of the Court of England*, 1840, iii. 395).

71. CHRISTIANA, WIFE OF SAMUEL COOPER, ob. 1693, æt. 70. (Plate xi.)

Artist : Samuel Cooper.

Half length figure, three-quarters to sinister, with gaze directed to spectator ; light brown hair brushed flat on the top of the head, hanging in curls at the sides, with a long lock in front of the right shoulder ; dark grey eyes ; pearl necklace. The dress is unfinished. Background, an unfinished landscape, with blue sky above.

Rectangular, $3\frac{1}{2} \times 2\frac{7}{8}$ ins. On card.

Sometime in the collection of L. Cross, the limner, and probably framed by him, as on the inner back-board he has written : 'Sam^{ll} Cooper's Wife Painted by himself'.¹

Acquired by Edward Lord Harley for £26 at the sale of the collection of L. Cross, 5 December 1722. Mentioned in Vertue's notes of the sale as 'Cooper's wife not finisht, very good' (*Brit. Mus. Add.* 23069, p. 16).

G. Vertue's undated List, no. 26.

G. Vertue's Cat., 1743, no. 94.

Exhibited : Manchester, 1857, B 5.

¹ It has been asserted that this inscription is in Cooper's handwriting, but the statement is erroneous.

Illustrated: Dr. Williamson's *Portrait Miniatures*, 1904, pl. xxxix.

Burlington Mag., ix. 302.

J. J. Foster's *Samuel Cooper*, 1914-16, pl. xxviii (in colour, slightly reduced in size).

Mrs. Cooper was Christiana, daughter of William Turner, of York, and her sister Edith was the mother of Alexander Pope the poet. She died 24 August 1693 in her seventieth year, and she is commemorated on the monument erected to her husband's memory in the Old Church of St. Pancras. At the end of the inscription are the letters 'C. A. P. D.', and if they are correctly expanded as 'curavit Alexander Pope dedicari', they probably mean that Alexander Pope, the wealthy linen-draper who married Mrs. Cooper's sister, and was the father of Alexander Pope the poet, caused the monument to be erected. The younger Pope was only five years old at the time of his aunt's death. *Vide p. 24.*

72. LADY MARY VILLIERS, DUCHESS OF LENNOX AND RICHMOND, 1623-85.
(Plate XIII.)

Artist: Samuel Cooper, after Van Dyck.

Three-quarter length figure seated to dexter; right hand on a table covered with a green cloth on which lie some flowers; light brown hair falling in curls to the shoulders; a few tiny ringlets on the forehead; an ornament of many pearls at the back of the head; grey eyes; pearl necklace; pearl drop in each ear; white satin dress; three jewelled clasps on the left sleeve, and three other clasps, each consisting of a jewel and two pearls, on the shoulder; at the bosom, in centre of the bodice, is a large jewel with pendent pearl, and a jewelled girdle (three links of which are seen) is round the waist; a blue mantle falls over her right shoulder to her lap, and upon this her left hand lies, holding two roses. Background, a stone wall on the sinister; sky and landscape on the dexter.

Oval, $4\frac{5}{8} \times 3\frac{7}{8}$ ins. In a gilt filigree frame.

Lady Mary Villiers, daughter of George Villiers, first Duke of Buckingham, married (1) in 1634, Charles Lord Herbert; (2) James Stuart, fourth Duke of Lennox and first Duke of Richmond, who died in 1655; and (3) Thomas Howard, brother of Charles Howard, first Earl of Carlisle.

As Lady Herbert, she is one of the figures in the great family picture by Van Dyck at Wilton House. Edward Harley, second Earl of Oxford, saw this picture and described it in a letter written to his wife in October 1738. In the draft of his letter, after describing Lady Mary as 'a most Beautifull figure dressed all in white sattin', he continues (with reference to this miniature): 'Her picture you have by Cooper from Vandike in a gilt fillegry Frame'.

G. Vertue's Cat., 1743, no. 121: 'A noble & most curious Limning of Lady Arran . . .'
[This name is in error. Mary, wife of Richard Butler, Earl of Arran, was the Duchess of Richmond's daughter.]



72

LADY MARY VILLIERS, DUCHESS OF LENNOX AND RICHMOND
S. COOPER AFTER VAN DYCK

McKay's Inventory, 1880, no. 48. (Called in error 'Lady Arran by Peter Oliver after Vandyck'.)

Exhibited: Manchester, 1857, A 1, as 'Lady Arran'.

Illustrated: J. J. Foster's *Samuel Cooper*, 1914-16, pl. 1 (in colour, slightly reduced in size).

In the Pierpont Morgan Collection there is an enamel, signed 'J. Petitot fec. 1643', almost, but not altogether, identical with this limning. It is reproduced in the catalogue of the collection, plate cxxxvi, as also is, on plate cxxxvii, a very similar water-colour drawing (with some small variations) less finely finished than the Welbeck limning.

The picture by Van Dyck is at Windsor Castle, and it represents the Duchess at whole length, her right hand upon a lamb, and her left holding a palm-branch. These emblems of St. Agnes are omitted in the limning.

73. PRINCE RUPERT, 1619-82.

Head and shoulders of a boy slightly to sinister; black doublet with gold buttons down the front; broad falling collar with deep border of point lace; brown hair in short curls over forehead and at the sides; round black hat with bend in centre of brim. Greenish-grey background.

Oval, $3 \times 2\frac{9}{16}$ ins. Gilt case.

Purchased by the fifth Duke of Portland, May 1859, from William Phillips, the auctioneer.

Engraved in stipple by C. Knight, in 1793, and on the print stated to be 'Prince Rupert from a Miniature by Cooper, in the Possession of Mr. Edwards, Pall Mall'. The print was re-issued in 1808.

This limning much resembles a portrait of Prince Rupert, ascribed to Honthorst, at Wilton House, but in the latter the bend in the hat brim is exceedingly slight, the hair over the forehead reaches the eyebrows, and the doublet is open below the sixth button.

74. LADY KATHERINE MANNERS, DUCHESS OF BUCKINGHAM, *ob.* 1649. (Plate VIII.)

Perhaps by Alexander Cooper.¹

Head and shoulders slightly to dexter, fair hair, in a fringe over the forehead, bushy at the sides, dark grey eyes, ear-ring in each ear, pearl necklace, red and black bodice, the sleeves slashed with blue and white, white lace fichu, round her neck a black string, the ends of which reach to a red and blue rosette which is at the centre of the bosom. Background, light mauve.

Oval, $2\frac{1}{8} \times 1\frac{11}{16}$ ins. In a modern copy of a Bernard Lens frame.

¹ There is similarity of style between this limning and two signed examples of A. Cooper's work in the collection of the Queen of Holland.

On his bill, dated 8 May 1719, Lens charges the following item to Edward Lord Harley: 'her Grace y^e Dutches of Buckingham—paisting y^e Glasse to y^e Pictor with Gold beater's skin 0-3-0'.

G. Vertue's undated List, no. 17: 'his Lady', following no. 16, which is 'Villars Du. Buck'.

G. Vertue's Cat., 1743, no. 30. (Described, but not named.)

This agrees fairly well with the portrait of the Duchess of Buckingham in the family group by Honthorst in the National Portrait Gallery, but is difficult to reconcile with no. 278 (*q.v.*). It can, however, easily be reconciled with her portrait as a young woman at Belvoir Castle.

Lady Katherine Manners, daughter of Francis Manners, sixth Earl of Rutland, married (1) 16 May 1620, George Villiers, Duke of Buckingham, and (2) in 1635, Randall MacDonnell, Marquess of Antrim.

75. *Probably* SIR JOHN EGERTON, K.B., AFTERWARDS THIRD EARL OF BRIDGEWATER, 1646-1701. (Plate xv.)

Artist: Thomas Flatman. Signed: T F (*in monogram*) 1662.

Head and shoulders to sinister, with grey eyes directed to spectator; gold and white habit, crossed diagonally from left to right by the red sash of the Order of the Bath; short tied cravat; light wavy brown hair descending in front of the shoulders; clean shaven. Background: a dark wall on the dexter, blue sky on the sinister.

The gold is painted in a liquid way, which is occasionally found in the works of other artists, e.g. in S. Cooper's Earl of Sandwich, 1659, Salting Collection; and John Hoskins' first Duke of Rutland, Belvoir Castle.

Oval, 2⁵/₈ × 2¹/₈ ins. On card. Frame of stained bone. [The old frame of this limning now encloses no. 55.]

G. Vertue (*Brit. Mus. Add.* 23072, p. 74) describes this miniature as belonging to Lord Oxford, and as 'so well done in drawing, colouring & finishing that he [Flatman] may well deserve the Title of a Master in the Art of Limning, and indeed equal to Hoskins senior or junior, and next in imitation of Samuel Cooper'.

G. Vertue's Cat., 1743, no. 106. (Described, not named.)

McKay's Inventory, 1880, no. 1. (Called in error 'Duke of Richmond, son of Charles II'.)

[This Duke was not born until 1672.]

List, 1890, no. 39: 'Lord William Russell'.

Exhibited: Manchester, 1857, B 41, as 'Duke of Richmond'.

Illustrated: J. J. Foster's *Samuel Cooper*, 1914-16, pl. LXXII.

Two portraits of the third Earl of Bridgewater agree well in features with

this miniature. One belongs to Earl Brownlow at Ashridge, the other to the Earl of Ellesmere at Bridgewater House.

John Egerton was the son of John Egerton, second Earl of Bridgewater, and his wife Lady Elizabeth Cavendish (daughter of the first Duke of Newcastle). He was created a Knight of the Bath in 1661, and was known as Viscount Brackley from 1649 to 1686, when he succeeded his father in the earldom.

76. CHRISTOPHER SIMPSON, ob. 1669, violist and musical writer. (Plate xiv.)

Artist: Thomas Flatman. Signed: T F (*in monogram*).

Head and shoulders to dexter; mole-coloured coat with row of gilt buttons down the front; black ribbons on right shoulder; wavy brown hair falling to shoulders; grey eyes; very slight moustache, no beard; broad square falling collar. Background: brown on dexter, black on sinister.

Oval, $3\frac{3}{16} \times 2\frac{9}{16}$ ins. On card. In a Bernard Lens pear-tree frame.

On the back-board is a label inscribed by the second Earl of Oxford: 'Mr Symson, master of musick, by Mr Flatman'.

G. Vertue's Cat., 1743, no. 47.

Exhibited: Manchester, 1857, B 3.

Illustrated: Dr. Williamson's *Portrait Miniatures*, 1904, pl. xxx.

Dudley Heath's *Miniatures*, 1905, p. 136. (Described in the text as 'fine in character and drawing'.)

J. J. Foster's *Samuel Cooper*, 1914-16, pl. XL.

In 1667 Simpson dedicated his *Compendium of Practical Musick* to William Cavendish, Duke of Newcastle. He had fought under the Duke in the Civil War, and had subsequently found refuge and maintenance in the house of Sir Robert Bolles, of Scampton. His motto, *Nulla lux sine umbra*, is recorded on his portrait engraved by Faithorne after Carwarden. A miniature of him by Cooper was in the collection of L. Cross when it was dispersed in 1722 (G. Vertue, *Brit. Mus. Add.* 23069, p. 16).

77. A GENTLEMAN.

Probably by Cornelius Johnson.

Head and shoulders to sinister, brown hair and moustache, no beard, black figured doublet, falling ruff edged with lace. Background, purplish-brown.

Oval, $2\frac{3}{8} \times 1\frac{7}{8}$ ins. In oils on copper. In a Bernard Lens pear-tree frame.

G. Vertue's Cat., 1743, no. 107. (Described, not named.)

McKay's Inventory, 1880, no. 112: 'George Villiers, Duke of Buckingham?'

78. A GENTLEMAN. (Plate XIV.)

Signed on the reverse : C. Johnson Fecit 1639.

Head and shoulders to dexter, black doublet slashed with white, falling ruff, grey eyes, brown hair, light brown moustache and pointed beard. Dark background. Lifelike in effect, rich in tone, masterly in delineation and in softness of expression.

Oval, $2\frac{1}{8} \times 1\frac{11}{16}$ ins. In oils on copper. Framed in pear-tree for Edward Lord Harley, May 1719, by Bernard Lens, on whose bill it is charged as 'a head of Cornelius Johnson'.

G. Vertue's undated List, no. 33: 'A man. Corn. Jansen'.

G. Vertue's Cat., 1743, no. 12. (Described, but not named.)

List, 1890, no. C 15: 'Cornelius Jansen by himself'.

Illustrated: Dudley Heath's *Miniatures*, 1905, p. 138.

A copy is in the collection of the Earl of Essex at Cassiobury. It was made in 1788 by Sarah Viscountess Malden, afterwards Countess of Essex.

79. INIGO JONES, 1573-1652, architect. (Plate VII.)

Artist : David Des Granges.

Inscribed and signed : Age 68 ^D_G.

Head and shoulders to sinister, wavy brown hair thick at the sides, black skull-cap, light brown moustache and round beard, grey doublet, black cloak over right shoulder, ruff edged with point lace. Blue background.

Oval, $2\frac{3}{8} \times 1\frac{7}{8}$ ins. On card. Framed in pear-tree for Edward Harley, second Earl of Oxford, by Bernard Lens, June 1726, the charge being 10s. 6d.

G. Vertue's undated List, no. 29: 'Inigo Jones, æt. 68, a great beard'.

G. Vertue's Cat., 1743, no. 108. (Stated in error to be by D. Gibson.)

Exhibited: Manchester, 1857, B 11.

Illustrated: Dr. Williamson's *Portrait Miniatures*, 1904, pl. xxx.

J. J. Foster's *Samuel Cooper*, 1914-16, pl. LXII.

'One of the best works which David Des Granges ever executed'. (Dr. Williamson, *Portrait Miniatures*, 1904, i. 50.)

A repetition is in the collection of the Duke of Devonshire, the doublet being mauve.

A copy, made from the Welbeck miniature in 1791 by Sarah Viscountess Malden, afterwards Countess of Essex, is in the collection at Cassiobury.



Richard B. Johnson



172 William Pierrepont



175 Enslaved of Cyle



186 William, Duke of Newcastle



70 Christopher Simpson
J. Flatman

78. A GENTLEMAN. (Plate xiv.)

Signed on the reverse: C. Johnson Febr 1639.

Head and shoulders to dexter, black doublet slashed with white, falling ruff, grey eyes, brown hair, light brown moustache and pointed beard. Dark background. Lifelike in effect, rich in tone, masterly in delineation and in softness of expression.

Oval, $2\frac{1}{2} \times 1\frac{1}{4}$ ins. In oils on copper. Framed in pear-tree for Edward Lord Harley, May 1719, by Bernard Lens, on whose bill it is charged as 'a head of Cornelius Johnson'.

G. Vertue's undated List, no. 99. 'A 1639. Corn. Jansen'.

G. Vertue's Cat. 1743, no. 72. (Described, but not named.)

List 1854, no. C 13. 'Cornelius Johnson, 1639'.

Illustrated: Dudley North's *Observations*, 1727, p. 108.

A copy is in the collection of the Earl of Essex at Cassiobury. It was made in 1738 by Sarah Viscountess Malden, afterwards Countess of Essex.

79. INIGO JONES. (1573-1632. Architect. Plate xvi.)

Artist: David Deshayes.

Inscribed and signed: Age 68.

Head and shoulders to dexter, wavy brown hair thick at the sides, black skull-cap, light brown moustache and pointed beard, grey doublet, black cloak over right shoulder, ruff edged with pearl lace. Blue background.

Oval, $2\frac{3}{4} \times 1\frac{1}{4}$ ins. On wax. Framed in pear-tree for Edward Harley, second Earl of Oxford, by Bernard Lens, June 1726, the charge being 100. 6d.

G. Vertue's undated List, no. 92. 'Inigo Jones, set. 68, a great beard'.

G. Vertue's Cat. 1743, no. 175. (Signed as above as by D. Gibson.)

Exhibited: Manchester, 1857. B 11.

Illustrated: Dr. Williamson's *Portrait Miniatures*, 1904, pl. xxx.

J. J. Foster's *Samuel Cooper*, 1894, pl. 21, 123.

'One of the best works which David Deshayes ever executed'. (Dr. Williamson, *Portrait Miniatures*, 1904, p. 59.)

A repetition is in the collection of the Duke of Devonshire, the doublet being marve.

A copy, made from the Welbeck miniature in 1701 by Sarah Viscountess Malden, afterwards Countess of Essex, is in the collection at Cassiobury.



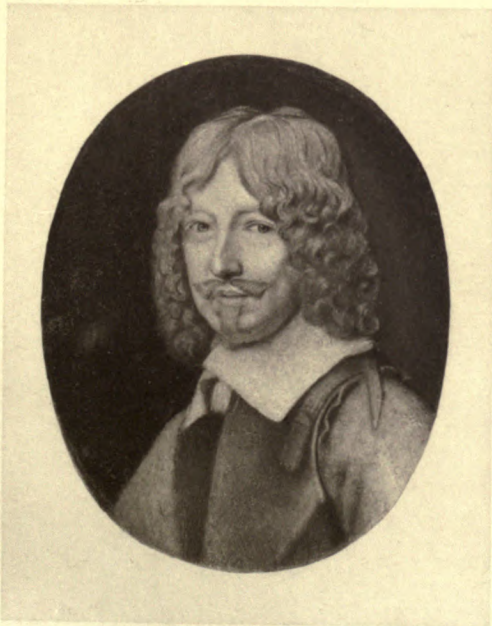
78
By Cornelius Johnson 1639



172 *William Pierrepont*



163 *Countess of Ogle*



156 *William, Duke of Newcastle*



76 *Christopher Simpson*
T. Flatman

80. *Perhaps* ELIZABETH VERE, COUNTESS OF CLARE, *ob.* 1683.

Artist : David Des Granges. Signed : D^D_G 1653.

Head and shoulders to sinister, with gaze directed to spectator ; blue bodice tight round the bosom ; pearl necklace ; brown hair brushed flat from forehead, falling in curls to shoulders. Dark grey background.

Oval, $2\frac{1}{4} \times 1\frac{3}{4}$ ins. On card. Framed in pear-tree for Edward Lord Harley, May 1719, by Lens, and on his bill called 'a Lady in blew mark'd D^D_G '.

G. Vertue's undated List, no. 45 : 'a Lady' (followed by initials and date).

G. Vertue's Cat., 1743, no. 11. (Described, but not named, and erroneously stated to be by Dwarf Gibson.)

McKay's Inventory, 1880, no. 27 : 'Mary Princess of Orange, mother of William III'. Exhibited : Manchester, 1857, B 21.

Elizabeth Vere, daughter of Horace Lord Vere of Tilbury, became the wife of the second Earl of Clare in 1626. Her portrait (no. 318 in the Welbeck Collection of Pictures) shows features similar to those of the miniature.

81. *Called* WILLIAM WYCHERLEY, dramatist, born about 1640, died 1 Jan. 1716.

A young man, about 20 years of age, head and shoulders to sinister, with light brown eyes directed to spectator ; black habit ; square falling collar with two small tassels ; light brown wavy hair falling to shoulders ; slight moustache, no beard. Blue background bordered by green leaves.

Oval, $2\frac{3}{4} \times 2\frac{7}{16}$ ins. 'Wycherley' is scratched on the back of the gilt case.

This appears to have been acquired by the fifth Duke of Portland from the Northwick Collection, 1859. Cat., no. 793. There attributed to P. Oliver.

Exhibited as Wycherley at the Shakespeare Tercentenary Exhibition, Stratford-upon-Avon, 1864, no. 277.

List, 1890, no. 55 : 'Wm. Wycherley by T. Flatman'.

It is easy to reconcile the features of this miniature with Wycherley's alert looking, clean-shaven face, in his portrait at Knole painted many years later by Kneller. In this he has white hair and a green cloak.

82. EDWARD MONTAGU, FIRST EARL OF SANDWICH, K.G., 1625-72, Admiral and General-at-Sea, killed at the Battle of Solebay.

After a portrait painted by Lely, which was engraved by R. Cooper for the *Memoirs of Samuel Pepys*, 1825, i. 65.

Head and shoulders to sinister in armour ; short tied lace cravat ; round his neck the blue ribbon to which the George of the Order of the Garter is attached ; brown curly hair falling to shoulders ; small moustache, no beard. Light grey sky tinged with blue on the sinister in background.

Oval, $3\frac{1}{4} \times 2\frac{5}{8}$ ins.

Purchased by the fifth Duke of Portland from Wm. Phillips, the auctioneer, May 1859.

Then called in error 'General Monk', whose name is engraved on the back of the gilt case.

List, 1890, no. 80. (Same erroneous name.)

Exhibited: Stuart Exhibition, New Gallery, 1889. Cat., no. 305 (as Duke of Albemarle).

83. JOHN FITZGERALD, EIGHTEENTH EARL OF KILDARE, 1661-1707.

Head and shoulders to dexter, dark blue and red habit, lace cravat, dark brown wig, slight moustache, no beard. Brown background.

Oval, $1\frac{1}{16} \times \frac{15}{16}$ in. A limning set in gold.

G. Vertue's Cat., 1743, no. 142: 'A small Limning L^d Kildare'.

List, 1890, no. 157: 'A Frenchman. Temp. Louis XIV'.

Exhibited: Manchester, 1857, A 48.

John Fitzgerald was the son of Wentworth Fitzgerald, seventeenth Earl of Kildare, and his wife Lady Elizabeth Holles, daughter of the second Earl of Clare. His father dying in 1664, and his mother in 1666, he was entrusted to the guardianship of his grandmother, Elizabeth Dowager Countess of Clare.

84. LADY ELIZABETH JONES, COUNTESS OF KILDARE, ob. 10 April 1758, aged ninety-three.¹

Head and shoulders nearly full face; yellow bodice, at the top of which the white edge of the chemisette is seen; pearl necklace; pearl drop in right ear; brown curly hair; a jewel at the bosom and one at each shoulder. Grey background with diagonal striations.

Oval, $\frac{15}{16} \times \frac{13}{16}$ in. A limning set in gold as a bracelet.

G. Vertue's Cat., 1743, no. 141: 'A small Enamel [*sic*]. Lady Kildare, a Bracelet set in Gold'.

McKay's Inventory, 1880, no. 51, and List, 1890, no. A 13: 'Duchess of Cleveland'.

Exhibited: Manchester, 1857, A 35.

It is similar in respect of features to an engraving called Elizabeth Countess of Kildare by R. Dunkarton, 1814, after Wissing, but the engraving corresponds with a painting inscribed Mary Countess of Kildare which is (1911) in the Baillie-Hamilton collection at Langton, Duns.

The companion miniature, no. 83, represents the eighteenth Earl of Kildare who married (1) Mary O'Brien (*vide* no. 110) and (2) in 1684, Lady Elizabeth Jones, daughter of Richard Jones, Earl of Ranelagh.

Lord Desmond Fitzgerald, writing from Carton, Maynooth, 17 March 1912, says: 'I have compared the photo of the miniature with pictures and miniatures here, and we are quite sure it is the second wife, i. e. Lady Elizabeth Jones'.

¹ Chester's *Westminster Abbey Registers*, 1876, p. 392.

In his *Progress of Beauty* George Granville, Lord Lansdowne, after comparing one Lady with Helen, and another with Venus, says: 'The Graces are Kildare'.

85. A LADY, *temp.* Charles I.

Head and shoulders to sinister, ermine dress, with a jewel set in gold at centre of bosom, brown hair with a tiny curl in centre of forehead, long curls falling to shoulders, strings of pearls entwined at the back, pearl drop in right ear, pearl necklace. Light olive background.

Oval, $1\frac{1}{8} \times \frac{7}{8}$ in. A limning in a curious enamel case set as a clasp. At the back is a death's head surrounded by four knots with $\Phi\Phi$ twice conjoined, cross-bones below, and a border of pansies.

Welbeck Inventory, 1854, no. 129. (Without name.)

McKay's Inventory, 1880, no. 76: 'Henrietta Maria, an enamelled clasp. R. Gibson'. (Writing to the fifth Duke of Portland, 12 December 1878, McKay described it as Henrietta Maria, by Peter Oliver).

86. Called 'Lady Mary Lennard'; *probably* Lady Anne Lennard, 1684-1755.

Head and shoulders nearly full front, the face slightly to sinister, black hair falling to shoulders, dark eyes and eyebrows, a tiny curl at the right temple, red dress. Light brown stippled background.

Oval, $1\frac{1}{8} \times \frac{15}{16}$ in. Gold case.

G. Vertue's Cat., 1743, no. 161. (Among limnings set in gold): 'Lady Mary Lennard'.

McKay's Inventory, 1880, no. 40, and List, 1890, no. A 12: 'Duchess of Portsmouth'.

Exhibited: Manchester, 1857, A 37. (Not named.)

Grafton Gallery, 1894, Cat., no. 487 (as Duchess of Portsmouth).

Thomas Lennard, Lord Dacre, Earl of Sussex, had two daughters: Lady Barbara, 1676-1741, wife of General Skelton; and Lady Anne who married (1) in 1716, Richard Lennard Barrett; (2) in 1718, Henry eighth Lord Teynham; and (3) in 1725, the Hon. Robert Moore.

This miniature resembles a three-quarter length portrait of Lady Anne Lennard at Belhus (reproduced in Mr. Thomas Barrett-Lennard's *Families of Lennard and Barrett*, 1908, p. 550).

87. SIR WILLIAM WALLER, *ob.* 1668, parliamentary general.

Head and shoulders to sinister, with gaze directed to spectator; in black armour; small white falling collar tied with a black bow; wavy brown hair; moustache, and small pointed beard. Blue background with diagonal striations.

Almost circular, $\frac{13}{16} \times \frac{11}{16}$ in. On card. In a Bernard Lens pear-tree frame.

G. Vertue's Cat., 1743, no. 88: 'A Man's head, a small Picture, like King Charles 1st'.

McKay's Inventory, 1880, no. 79, and List, 1890, no. 58: 'Charles I . . . by R. Gibson'.

Exhibited: Manchester, 1857, B 37.

This agrees exactly with a portrait of Sir Wm. Waller, engraved by T. Milton, for Waller's *Vindication*, published 1793, after an original at Nuneham Park, stated to be by R. Walker. (The original on panel at Nuneham Park measures $12\frac{3}{4} \times 10\frac{1}{2}$ ins. A repetition on canvas, life-size, also stated to be by Walker, is at Weald Hall.)

In respect of features it bears resemblance also to an etching by Rodttermontdt, 1643, after Cornelius Johnson.

Waller was the nephew of Sir Robert Harley, K.B. Several of his letters to the latter are at Welbeck Abbey. In one written, 1 September 1651, when he was imprisoned in Denbigh Castle, he says: 'I thinke you have not a son that can love you better then your nephew doth'.

88. CHARLES II, 1630-85.

Head and shoulders to sinister, with gaze directed to spectator; in armour, crossed diagonally from left to right by the blue sash of the Order of the Garter; broad square falling patterned collar; long dark wig; dark moustache, no beard. Brown background.

Oval $2\frac{7}{8} \times 2\frac{5}{16}$ ins. In oils on copper.

Framed in pear-tree for the second Earl of Oxford, 4 September 1729, by Bernard Lens, on whose bill the charge is 10s. 6d.

G. Vertue's Cat., 1743, no. 36.

89. CHARLES II, 1630-85. (Plate xv.)

Artist: David Des Granges, 1651.

Head and shoulders to dexter, with gaze directed to spectator; buff doublet and breastplate, the sleeves embroidered with gold; blue sash of the Order of the Garter diagonally from left to right; square falling collar with two tassels; black hair parted in middle and falling in wavy curls to shoulders; incipient moustache, no beard. Greenish-grey background.

Oval, $2\frac{11}{16} \times 2\frac{1}{16}$ ins. On card, inscribed in pencil on the reverse by Bernard Lens: 'King Charles 2th'. In a Bernard Lens pear-tree frame. On a label on the back-board the second Earl of Oxford has written: 'King Charles the Second by'.

G. Vertue's Cat., 1743, no. 48. (Artist not named.)

This miniature is a replica of one at Hartwell House, dated 1651, and signed with the initials of David Des Granges. *Vide* pp. 29-30.

Other repetitions:

(a) In collection of the Earl of Ancaster. (Exh. at the Franco-British Exhibition, 1908.)

(b) In collection of Mr. F. A. Newdegate, Arbury.

(c) In collection of the Earl Spencer, Althorp.



75
THIRD EARL OF BRIDGEWATER
T. FLATMAN, 1662



89
CHARLES II
DAVID DES GRANGES, 1651



174
SECOND DUKE OF NEWCASTLE
H. BYRNE, 1678



175
FRANCES DUCHESS OF NEWCASTLE
H. BYRNE, 1678

(d) In the collection of Earl Bathurst. (Reproduced in Mr. J. J. Foster's *Samuel Cooper*, 1914-16, pl. LXII.)

(e) Belonging to Messrs. Duveen, apparently a copy. (Exh. at Brussels, 1912. Cat. no. 164. There called Sir Charles Lucas.)

90. PRINCE RUPERT, 1612-82.

Probably by Nicholas Dixon.

Head and shoulders to sinister in armour, which is crossed diagonally from left to right by the blue sash of the Order of the Garter, short lace cravat tied with black ribbon, long brown wig, slight moustache. Blue and grey sky to sinister in background.

Oval, $2\frac{1}{8} \times 2\frac{5}{16}$ ins. On card.

G. Vertue's Cat., 1743, no. 87: 'Prince Rupert'.

McKay's Inventory, 1880, no. 98: 'Prince Rupert by Dixon'.

Exhibited: Stuart Exhibition, New Gallery, 1889, no. 287.

A very similar, but not identical miniature, attributed to S. Cooper, is at Montagu House, no. A 31. It was engraved by J. K. Sherwin, 1787.

91. JAMES SCOTT, DUKE OF MONMOUTH AND BUCCLEUCH, K.G., 1649-85.
(Plate XVI.)

Artist: L. Cross, 1683. Signed: LC (*in monogram*).

Inscribed on the reverse by the artist: 'his grace duck of Monmoth: drawne by LC [*in monogram*] Cro[ss] y^e 30th of Aug. 1683'.

Head and shoulders nearly full face, in armour, crossed diagonally from left to right by the blue ribbon of the Order of the Garter, long lace cravat, long dark wig, grey eyes, a small mole on the right side of the upper lip. Greyish-blue background.

Oval, $3\frac{1}{8} \times 2\frac{1}{2}$ ins. On card. Gilt case.

G. Vertue's undated List, no. 28.

G. Vertue's Cat., 1743, no. 101.

Exhibited: Manchester, 1857, A 11.

Illustrated: Amelia B. Edwards' *Historical Portrait Gallery*, 1864, i, pl. xxxiii.

J. J. Foster's *Samuel Cooper*, 1914-16, pl. LXXXI.

92. CHARLES II, 1630-85.

Attributed to Henry Danckerts.

Head and shoulders nearly full face, in armour, crossed diagonally from left to right by the blue sash of the Order of the Garter, broad falling patterned collar, below which the tassels are seen, black moustache, long black wig. Purple background.

Oval, $2 \times 1\frac{11}{16}$ ins. In oils on copper.

Purchased for the fifth Duke of Portland in 1861 at the sale of the collection of Matthew Uzielli. Sale Cat., no. 853; Private Cat., no. 967. There, and on the back of the gilt case, stated to be by Henry Danckerts.

Exhibited: Stuart Exhibition, New Gallery, 1889, no. 274.

93. JAMES II, 1633-1701.

Head and shoulders three-quarters to sinister, with gaze directed to spectator, in armour, crossed diagonally from left to right by the blue sash of the Order of the Garter, long lace cravat, long brown wig. Dark background.

Oval, $\frac{13}{16} \times \frac{11}{16}$ in. Gilt case.

List, 1890, no. 98: 'James II'.

Exhibited: Manchester, 1857, A 2: 'Duke of York'.

Burlington Fine Arts Club, 1889, xxxii. 5.

94. MARY OF MODENA, 1658-1718, Queen of James II.

Head and shoulders, face held slightly to sinister, red bodice with edge of white chemisette visible at top, gauze scarf over left shoulder, fastened at the bosom with a jewel; pearl necklace, pearl drop in right ear, black curly hair parted in middle, a long lock falling behind the right shoulder. Blue background.

Oval, $\frac{13}{16} \times \frac{11}{16}$ in. Gilt case.

G. Vertue's Cat., 1743, no. 183: 'a Lady's head, black hair'.

List, 1890, no. 96: 'Mary Queen of James II'.

Exhibited: Manchester, 1857, A 34.

A miniature like this, but larger, belonging to the Earl of Ancaster, was exhibited at the Franco-British Exhibition, 1908.

95. CHARLES II, 1630-85.

Circumscription: 'Carolo 2 Regi Instit. Aug. 1681'. [= To King Charles II, the august founder, 1681.]

Head and shoulders, face held to sinister, in armour, crossed diagonally from left to right by the blue ribbon of the Order of the Garter, short twisted lace cravat, long dark wig. Brown background.

Oval, $1\frac{1}{8} \times 1$ in. Enamel.

G. Vertue's Cat., 1743, no. 145. (Artist not named.)

This was probably executed for Sir Samuel Morland, as the same legend is found on a silver medal with portrait of Charles II on the obverse, which medal was struck to commemorate the king's appointment of Sir Samuel as his Master of Mechanics in 1681.



165
ELIZABETH DUCHESS OF ALBEMARLE
L. CROSS



108
COUNTESS OF LITCHFIELD
R. GIBSON



166
JOHN HOLLES, DUKE OF NEWCASTLE
L. CROSS



91
DUKE OF MONMOUTH
L. CROSS. 1683

96. WILLIAM III, 1650-1702.

Head and shoulders nearly full face, in armour, blue ribbon of the Order of the Garter seen on left shoulder, long brown wig. Grey background.

Nearly circular, $1 \times \frac{7}{8}$ in. Enamel. 'By Boit' is engraved on the back of the metal case, but this attribution is uncertain.

Purchased as the work of Boit by the fifth Duke of Portland, 28 June 1859, from William Phillips, the auctioneer.

Exhibited: Stuart Exhibition, New Gallery, 1889, no. 299.

97. A Lady.

Head and shoulders to dexter, brown hair falling in curls to shoulders, flat on top of head, and gathered in a knot behind, pearl necklace. Blue background.

Oval, $\frac{3}{4} \times \frac{5}{8}$ in. A limning set as a bracelet, blue enamel back, on which is an ornamental star.

McKay's Inventory, 1880, no. 86. (Called in error 'Mary Wife of William III, an enamel by Petitot'.)

List, 1890, no. 103: 'Mary, Mother of William III'.

Comparison with a portrait of Anne de Gonzague, Princess Palatine, 1616-84, by Honthorst, at Coombe Abbey, suggests that this miniature may perhaps represent her.

It also bears resemblance to a miniature called Mary Princess of Orange, 1631-60, mother of William III, by Hoskins, 1644, no. D 12 at Montagu House, but as the latter appears to portray a lady of more than thirteen years of age, the name is too doubtful for acceptance.

98. WILLIAM III, 1650-1702.

Head and shoulders to sinister, with gaze directed to spectator, lace cravat tied at the neck with a black bow, long brown wig. Brown background.

Oval, $1 \times \frac{7}{8}$ in. Enamel, in gold case, with monogram W R surmounted by a crown, engraved at back.

Inventory of Jewellery at Bulstrode, 1809, no. 25: 'Gold Miniature of King William'.

Welbeck Inventory, 1854, no. 44.

Exhibited: Manchester, 1857, A 50.

99. QUEEN ANNE, 1665-1714.

Artist: Jean Petitot the younger.

Head and shoulders nearly full face, orange bodice, blue mantle lined with ermine, brown hair at back of which pearls are entwined, a long lock falling in front of left shoulder. Light brown background.

Oval, $1\frac{1}{2} \times 1\frac{1}{4}$ ins. Enamel, set in gold as a bracelet.

G. Vertue's Cat., 1743, no. 136. (Artist not named.)

McKay's Inventory, 1880, no. 11: 'by Boit'.

Exhibited: Manchester, 1857, A 33.

Robert Harley, Earl of Oxford, writing to his son, Lord Harley, 7 January 1716-7, mentions an 'Original of y^e Queen's by Petito', which he sent to be copied by Zincke; he asks his son to get it from Zincke, and to 'be sure it is my original & not chang'd'. (*Vide* note on no. 194, where the letter is quoted.)

An enamel like this, stated to be by Zincke, was exhibited at Brussels, 1912, by Mrs. Fleischmann. Cat., no. 383.

100. PRINCE GEORGE OF DENMARK, 1653-1708.

Artist: C. F. Zincke.

Head and shoulders to dexter, brown velvet coat, with gold-lace facings, clean shaven, grey wig. Brown background.

Oval, $1\frac{3}{4} \times 1\frac{7}{16}$ ins. Enamel, in gilt case, the back being engraved: 'Prince George of Denmark by Zincke'.

Purchased for the fifth Duke of Portland at the Hancock sale, 1858. Cat., no. 335.

Exhibited: Stuart Exhibition, New Gallery, 1889, no. 303.

101. KING WILLIAM III, 1650-1702, and QUEEN MARY II, 1662-94.

Artist: Simon Du Bois.

The King—bust, with face held very slightly to sinister, lace cravat, long wig. Brown background.

The Queen—bust to sinister, but looking to spectator, brown hair with pearls entwined at the back, pearl drop in right ear, pearl necklace.

Each is an oval, $1 \times \frac{7}{8}$ in. In oils on copper.

Purchased by Edward Harley, second Earl of Oxford, 13 October 1726, from Bernard Lens, on whose bill it is charged as: 'King William & Queen Mary on Coper painted by Simon Du Bois, frame & Glasse, Ovals in a Squar 12=12=0'.

G. Vertue's Cat., 1743, no. 95.

Exhibited: Stuart Exhibition, New Gallery, 1889, no. 235-17. (In one edition of the Cat., no. 302.)

102. WILLIAM III, 1650-1702.

Artist: Caspar Netscher.

Head and shoulders three-quarters to sinister, in armour, with gaze directed to spectator, blue ribbon of the Order of the Garter diagonally from left to right, lace cravat, long dark wig. Dark green background.

Oval, $3 \times 2\frac{1}{2}$ ins. In oils on copper. [In a Bernard Lens pear-tree frame which originally enclosed no. 67, Sir Edward Harley.]

This and its companion, no. 103, are mentioned by George Vertue (*Brit. Mus. Add.* 23072, p. 78) as belonging to the Duke of Portland. He describes them as 'on

copper, small oval pictures in oil, the Prince of Orange, the Princess of Orange, about the time of his being king, or little before, painted by Netscher, most likely in Holland'.

McKay's Inventory, 1880, no. 147.

Illustrated: Dr. Williamson's *Portrait Miniatures*, 1904, pl. LXXXIX.

103. MARY II, 1662-94.

Artist: Caspar Netscher.

Head and shoulders nearly full face, blue bodice edged with white lace; a string of pearls extends from a jewel on the right shoulder to another jewel at centre of bosom; pearl drop in left ear, brown curly hair falling down the back. Dark green background.

Oval, $3\frac{5}{16} \times 2\frac{3}{4}$ ins. In oils on copper. [In a Bernard Lens pear-tree frame which originally enclosed no. 117, the Earl of Leicester.] On the back-board is a label 'Queen Mary by Nestker, most excellent', in the handwriting of John Achard, tutor of the sons of the first Duke of Portland.

Companion to no. 102, where see note.

Welbeck Inventory, 1854, no. 22.

McKay's Inventory, 1880, no. 149.

Illustrated: Dr. Williamson's *Portrait Miniatures*, 1904, pl. LXXXIX.

Exhibited: Grafton Gallery, 1894, Cat., no. 444.

103a. CHARLES I, 1600-1649.

Artist: John Obrisset. Signed \overline{OB} .

Head and shoulders to sinister in profile, the portrait being a copy after a medal by John Roettier.¹

Oval, $3 \times 2\frac{3}{16}$ ins. In high relief in tortoiseshell.

Munusculum R. W. G., Kal. Jan. MCMXVI.

A duplicate is in the possession of Lord Boston.

104. WILLIAM III, 1650-1702.

Probably by John Obrisset.

Head and shoulders to sinister in profile.

Oval, $3 \times 2\frac{1}{4}$ ins. Impressed in high relief in tortoiseshell. At the back is a paper inscribed by John Achard, tutor to the sons of the first Duke of Portland: 'An Eccelent Picture of King William'.

A silver plaque closely agreeing with this is in the collection of Miss Helen Farquhar, 11 Belgrave Square (reproduced in the *British Numismatic Journal*, 1911, vol. vii, opposite p. 256).

¹ Evelyn thought Roettier's portrait of Charles I 'incomparably the most resembling his serene countenance when fullest of princely vigour'. (*Medallic Illustrations*, i. 347.)

105. WILLIAM III, 1650-1702.

Signed on the reverse: 'C. F. Zincke [*the CFZ being in monogram*]
pinx^t.

After a portrait by Sir Godfrey Kneller.

Head and shoulders nearly full face, in robes, wearing the collar and George of the Order of the Garter, lace cravat, long dark wig. Brown background.

Oval, $2\frac{1}{8} \times 2\frac{1}{4}$ ins. Enamel.

McKay's Inventory, 1880, no. 124.

106. A LADY, called Lady Paston.

Probably by L. Cross.

Head and shoulders, the face held slightly to dexter, low loose white bodice, with red drapery in front, and a blue scarf on the shoulders, brown curly hair parted in the centre, thick at the sides, one long lock falling on the left shoulder. Dark brown background.

Oval, $3 \times 2\frac{1}{2}$ ins. On card.

This appears to correspond with no. 41 in G. Vertue's undated List: 'Lady Paston'; and with no. 104 in his Cat., 1743: 'Lady Paston by Cooper', but, if so, the attribution to Cooper is in error.

Exhibited: Manchester, 1857, A 6. It was then in a gold case, but the old setting has been changed, and it now has a wooden frame.

Mentioned on the bill of Bernard Lens, 8 May 1719, as 'a Lady[s] head in Red & blew mantell', 2s. 6d. being then charged for pasting the glass to the picture with goldbeater's skin.

In the collection at Montagu House no. N 2 represents Lady Paston by Cooper, and it is possible that this miniature is a portrait of the same lady.

107. FRANCES TERESA STUART, DUCHESS OF LENNOX AND RICHMOND, 1648-1702, known as *La Belle Stuart*.

Perhaps by Charles Christian Reisen, sometimes called Charles Christian, gem-engraver; or perhaps by Jacobus Christian.¹

Head and shoulders nearly full face; blue bodice with edge of white chemi-sette visible at top; over the right shoulder a lemon-coloured scarf fastened by a string of pearls attached to a jewel at the centre of the bosom; grey eyes; brown hair parted in the middle, disposed in curly masses to the mid-ears. Light brown background.

Oval, $3\frac{1}{4} \times 2\frac{9}{16}$ ins. On card, on the reverse of which 'Dutchesse of Richmond' is written in pencil, and 'Mr. Christion Pictor' in ink. Frame of stained bone.

¹ *Vide* foot-note to no. 373.

G. Vertue's Cat., 1743, no. 80: 'A Lady after S^r P. Lely, yellow & blew drapery'.
 McKay's Inventory, 1880, no. 100. (Called in error, 'Mary wife of William III'.)
 List, 1890, no. 85. (Same name as last, and attributed to Cross.)

There is great similarity between this and a portrait of the Duchess of Richmond by Lely at Goodwood, but the draperies are not quite identical.

Frances Teresa Stuart, daughter of Dr. Walter Stuart, was married to Charles Stuart, third Duke of Richmond and sixth Duke of Lennox in 1667. She is the *Britannia* of the coinage and some medals.

108. LADY CHARLOTTE FITZROY, COUNTESS OF LITCHFIELD, 1664-1718. (Plate XVI.)

Artist: Richard Gibson.

Head and shoulders three-quarters to dexter; light brown bodice, round the top of which is wound a lemon-coloured scarf fastened by three pearl clasps; pearl necklace; dark brown hair parted in the middle, disposed in curly masses at the sides, one long lock falling along the right shoulder. Dull blue background.

Oval, $3 \times 2\frac{7}{16}$ ins. On card that is peculiarly smooth in finish and very hard, having apparently a coating of fine plaster. On the back-board is a label: 'Lady Litchfield by Gibson the Dwarf'.

G. Vertue's undated List, no. 44: 'Lady Litchfield'.

G. Vertue's Cat., 1743, no. 84. (Stated to be by Cross.)

List, 1890, no. 118. (Unnamed, but stated to be by N. Dixon.)

Two portraits of this lady by Kneller are in the collection of Viscount Dillon at Ditchley.

Lady Charlotte Fitzroy was the daughter of Charles II and the Duchess of Cleveland, and she married Sir Edward Henry Lee, Earl of Litchfield. They had thirteen sons and five daughters, one of the latter becoming the wife of Edward Young, author of *Night Thoughts*.

109. Probably ABIGAIL STEPHENS, LADY HARLEY, ob. 1688. (Plate XVII.)

Artist: Nicholas Dixon. Signed: ND (*conjoined*).¹

Head and shoulders slightly to sinister; blue bodice fastened down the front with three jewel and pearl clasps; an orange scarf over the left arm; pearl necklace; pearl drop in each ear; brown hair, with tiny ringlets on the forehead, stiff stand-off curls by the sides, one long curl falls in front of the left shoulder, and a long lock falls along the right shoulder; dark grey eyes. Dark brown background.

Oval, $2\frac{1}{2} \times 2\frac{1}{16}$ ins. On card.

¹ The signature is on the sinister side, and is obscure.

G. Vertue's Cat., 1743, no. 46. (Described, not named, and no name of artist.)

Illustrated: J. J. Foster's *Samuel Cooper*, 1914-16, pl. LIX (as a Lady unknown, belonging to the Duke of Richmond).

Probably painted about 1667, as the costume and style of hair-dressing are similar to those of N. Dixon's Frances Brooke, dated in that year, no. 130 in the Pierpont Morgan Collection.

There is much resemblance between this miniature and Lady Harley's portrait, no. 463 in the Welbeck Collection of Pictures.

Abigail Stephens, daughter of Nathaniel Stephens, of Eastington, co. Gloucester, became the second wife of Sir Edward Harley, K.B., in February 1660-1. Her eldest son was Robert Harley, first Earl of Oxford.

110. COUNTESS OF KILDARE, *probably* Mary O'Brien, 1662-83,¹ daughter of Henry Lord Ibrackan, and first wife of John Fitzgerald, eighteenth Earl of Kildare.² (Plate XVII.)

Artist: Nicholas Dixon. Signed: ND (*conjoined*).

Head and shoulders nearly full face; low white chemisette, over which is blue drapery fastened at the bosom by a jewel and a string of pearls which passes beneath her left breast; pearl drop in left ear; brown curly hair massed at the sides to the mid-ears, one long lock falling along the left shoulder. Light brown background.

Oval, $2\frac{1}{16} \times 2\frac{5}{16}$ ins. On card. Framed in pear-tree for the second Earl of Oxford, 5 September 1729, by Bernard Lens, and on his bill described as 'an ovall in a squar' for 'a Lady of Mr. Dixon's Limning'. The charge was 10s. 6d.

G. Vertue's Cat., 1743, no. 53: 'Lady Kildare ND by Dixon'.

Exhibited at the Burlington Fine Arts Club, 1889, xxxii. 31, as 'Mary Countess of Kildare, wife of Robert 19th Earl', with reference to which name Lord Desmond Fitzgerald, writing from Carton, Maynooth, 22 March 1912, says that the miniature 'has no resemblance to a picture and miniature here of Mary wife of the 19th Earl of Kildare. There is, however, no picture or miniature here of Mary, 1st wife of the 18th Earl, so it may be of her'.

111. JOHN HOLLES, DUKE OF NEWCASTLE, K.G., 1662-1711.

Artist: L. Cross. Signed: LC (*in monogram*).

Head and shoulders to sinister, with gaze directed to spectator, in armour, crossed diagonally from left to right by the blue sash of the Order of the Garter, long lace cravat, long soft brown wig. Background: on the dexter side dark, on the sinister blue shaded with grey.

Oval, $3 \times 2\frac{7}{16}$ ins. On card. Frame of stained bone.

¹ Chester's *Westminster Abbey Registers*, 1876, p. 208.

² For his second wife, *vide* no. 84.



109
ABIGAIL LADY HARLEY
N. DIXON



110
COUNTESS OF KILDARE
N. DIXON



148
BERNARD LENS
BY HIMSELF, 1718



124
LADY MARGARET HARLEY
B. LENS

Probably painted in or soon after 1698, in which year the Duke was elected a Knight of the Garter.

G. Vertue's undated List, no. 42.

G. Vertue's Cat., 1743, no. 37: 'John Holles, Duke of Newcastle, an Oval, by Cross'.

Exhibited: Manchester, 1857, B 46.

Illustrated: Dudley Heath's *Miniatures*, 1905, p. 144. In his text the author says: 'By far the finest example of Laurence Crosse which I have seen'.

J. J. Foster's *Samuel Cooper*, 1914-16, pl. LXXX.

No. 166 is a signed replica. Another, also signed, is at Montagu House, Cat. 1896, R 37, erroneously named 'Henry Fitzroy, Duke of Grafton' (reproduced under that name in Dr. Williamson's *Portrait Miniatures*, 1904, pl. LII).

From this, or from no. 166, a life-size copy in oils, extended to three-quarter length in robes, was made by Thomas Hill, 1716. (No. 895 in the Welbeck Collection of Pictures.)

John Holles, son of Gilbert Holles, third Earl of Clare, succeeded his father in the earldom in 1689. In 1690 he married Lady Margaret Cavendish, daughter of Henry Cavendish, second Duke of Newcastle, and he himself was created Duke of Newcastle in 1694.

112. A LADY.

Artist: L. Cross. Signed: L C (*in monogram*).

Head and shoulders nearly full face, brown hair, from the back of which a brown hood depends to the shoulders, dark grey eyes, blue bodice. Dark brown background.

Oval, $3\frac{3}{16} \times 2\frac{9}{16}$ ins. On card.

G. Vertue's Cat., 1743, no. 55. (Described, not named.)

113. DIANA KIRKE, COUNTESS OF OXFORD, *ob.* 1719, second wife of Aubrey de Vere, twentieth Earl of Oxford (last earl of the Vere family).

In the manner of L. Cross.

Head and shoulders nearly full face; white under-garment, over which is a red bodice open at the right sleeve, where it is fastened by three pearls; a string of pearls passes under each breast, and is fastened at the centre of the bosom by a jewel; blue scarf over left shoulder, brown curly hair to the mid-ears, a long lock extending along the right shoulder. Dark grey background.

Oval, $3\frac{1}{8} \times 2\frac{9}{16}$ ins. In a gold case.

G. Vertue's Cat., 1743, no. 160 (amongst *Limnings set in Gold*): 'Lady Oxford—Kirk'.

Illustrated: Allan Fea's *Some Beauties of the Seventeenth Century*, 1906, p. 214.

114. SUSANNA SKIPWITH, LADY WILLIAMS, ob. 1689.

Artist : L. Cross. Signed : L C (*in monogram*).

Head and shoulders nearly full face, low loose blue bodice, fastened on each shoulder with three pearls; beneath is a white chemisette; grey eyes, brown eyebrows, brown hair parted in the middle, disposed in curly masses at the sides to the mid-ears. Dark grey background.

Oval, $3\frac{9}{16} \times 2\frac{1}{16}$ ins. At the back of the gold case is a label inscribed by the second Earl of Oxford: 'no. 163. Lady Williams, Sister to S^r T. Skipwith'. The case is stamped 'A B', surmounted by a fleur-de-lis.

G. Vertue's Cat., 1743, no. 163.

List, 1890, no. 99. (Called in error 'Lady Ogle'.)

Exhibited: Manchester, 1857, A 8.

Illustrated: J. J. Foster's *Samuel Cooper*, 1914-16, pl. LXXXII.

At Burghley House there is a portrait of Lady Williams represented as the Magdalen, kneeling, signed by J. Van der Vaart.

Another portrait of her, three-quarter length standing, signed by Kneller, is at Wimpole Hall.

She was the daughter of Sir Thomas Skipwith, Bart., and was sister of the second baronet of that name. In 1673 she married Sir John Williams of Minster Court, in the Isle of Thanet, who died in 1680. She was buried in Westminster Abbey, 26 September 1689.

115. A DAUGHTER OF SIR EDWARD VILLIERS, KNIGHT-MARSHAL.

Artist : L. Cross, 1684. Signed : L C (*in monogram*).

Head and shoulders nearly full face, low white chemisette, slightly open in the centre, where it is fastened by a jewelled clasp; also open on right sleeve, where it is secured by two jewelled clasps; orange scarf over left arm; brown hair parted in the middle, gathered in a knot behind, whence a brown kerchief depends to the shoulders. Greyish-green background, darker on the dexter side.

Oval, $3\frac{3}{16} \times 2\frac{1}{2}$ ins. On card, on the reverse of which is a fragmentary inscription in pencil in the artist's handwriting: 'begun . . . ber 1684'. On the back of the gold case is a label inscribed by the second Earl of Oxford: 'S^r Edward Villars' Daughter'.

G. Vertue's Cat., 1743, no. 156.

McKay's Inventory, 1880, no. 42, and List, 1890, no. 100. (Called in error 'Countess of Dorchester'.)

Exhibited: Manchester, 1857, A 5.

Sir Edward Villiers had six daughters, one of them being Anne Villiers,¹ first

¹ *Vide* nos. 135 and 136.

wife of William Bentinck, Earl of Portland. The eldest of them was Elizabeth Countess of Orkney, who died 1733.¹ The fifth daughter, Henrietta, married John Campbell, second Earl of Breadalbane.²

116. A LADY, *perhaps* Mrs. Hillesley.

Artist : L. Cross. Signed : L C (*in monogram*).

Head and shoulders full front, the face held slightly to dexter, brown curly hair, blue bodice showing the edge of the white chemisette, mauve scarf on left shoulder. Background brown, darker on the dexter.

Oval, $3\frac{1}{4} \times 2\frac{1}{2}$ ins. On card.

This appears to correspond with no. 159 in G. Vertue's Cat., 1743: 'Mrs. Hillesley, L^d Trevor's Relation'. (It was then amongst *Limnings set in Gold*, but if the identification is correct, the setting has been changed.)

Welbeck Inventory, 1854, no. 69. (Same name.)

Illustrated : J. J. Foster's *Samuel Cooper*, 1914-16, pl. LXXXI.

117. ROBERT DUDLEY, EARL OF LEICESTER, K.G., *ob.* 1588.

Artist : Bernard Lens. Signed : B L (*in monogram*).

Inscribed on the reverse by the artist : 'Robertus Dudleius, Comes Licestrius, &c. Bernard Lens Fecit after y^e originall at my Lady Tipping's at her seat at Purgo y^e [*sic*] Kent May : y : 28 : 1723'.

Head and shoulders slightly to dexter, black hat with white plumes on the sinister ; hair, moustache, and square beard turning grey ; grey figured doublet with row of buttons down the front, black cloak over left shoulder ; round his neck the blue ribbon of the Order of the Garter, to which the George is attached ; rising ruff, falling point lace collar. Blue background.

Oval, $3\frac{5}{16} \times 2\frac{11}{16}$ ins. On card. Frame of stained bone [which originally enclosed no. 166].

Engraved 'G. Vertue Sculp.', the miniature being stated to be in Lord Oxford's possession.

G. Vertue's Cat., 1743, no. 42.

Exhibited : Manchester, 1857, B 51.

A List of Pictures belonging to the Earl of Leicester is printed in *Notes and Queries*, 3rd series, ii. 201-2 and 224-6.

¹ Two portraits of Elizabeth Villiers in the collection of the Earl of Orkney are reproduced in Mary F. Sandars' *Life of Mary II*, 1913, pp. 80 and 224. A third at Marston Biggott is reproduced in *The Orrery Papers*, 1903, i. 190. A fourth is at Middleton Park. In this last-named, a lamb is in front of her, and Cupid offers her two doves.

² Her portrait by Kneller is at Langton, Duns.

118. SIR THEODORE TURQUET DE MAYERNE, 1573-1655, physician.

Artist: Bernard Lens, who, on the reverse of the miniature, has written: 'S^r Theodore Myron a Famous Physhion in King Charles y^e 1 Time after y^e Originall of Petito, Inamill of y^e same size, In y^e hands of Doctor Sloan. Bernard Lens Fecit Londini Sep: 23: 1710'.

Head and shoulders three-quarters to sinister, in grey and red cloak, black skull-cap; white hair, moustache and spade beard. Grey background.

Oval, $1\frac{11}{16} \times 1\frac{7}{16}$ ins. On ivory. Frame of stained bone.

G. Vertue's Cat., 1743, no. 74.

Among the manuscripts at Welbeck is a paper in Sir Theodore's handwriting, giving advice to William Cavendish, Duke of Newcastle, and Margaret his wife. He counsels the Duke to take as little physic as he can, and not to make great mountains out of molchills, for *misere vivit qui medice vivit*. A portrait medal of him was executed by Nicholas Briot in 1625.

119. QUEEN ELIZABETH, 1533-1603.

Artist: Bernard Lens, who, on the reverse of the miniature, has written: 'Eliz. Regina after y^e Original of Hilliard. Bernard Lens Yong^r Fecit Nov. 4 1711 Londini'.

Head and shoulders slightly to dexter, black dress ornamented with jewels, white collar, above which is a rising frilled ruff; auburn hair, white cap bent to a V shape in centre of forehead, where there is an addition of black lace, also of V shape, ornamented with a jewel; gold ring with pearl drop in left ear. Blue background.

Oval, $1\frac{11}{16} \times 1\frac{7}{16}$ ins. On ivory. On the back-board there is a label, inscribed: 'Queen Eliz: a Copy from Dr. Mead's Pic: by Mr. Lens'.

G. Vertue's Cat., 1743, no. 6.

Exhibited: Manchester, 1857, B 42.

120. EDWARD LORD HARLEY, AFTERWARDS SECOND EARL OF OXFORD, 1689-1741.

Artist: Bernard Lens.

Nearly half length to sinister; blue coat with gold buttons; long cravat; long light brown wig. Brown background.

Oval, $3\frac{1}{8} \times 2\frac{1}{4}$ ins. On ivory. Frame of stained bone.

G. Vertue's Cat., 1743, no. 109: 'The R^t Hon^{ble} Edward Lord Oxford, by Lens'.

For biographical notice *vide* Introduction, pp. 1-3.

121. OLIVER CROMWELL, 1599-1658. (Plate XVIII.)

Artist: Bernard Lens, after Samuel Cooper. On ivory, inscribed by the artist: 'done from the Originall of Cooper in the hands of Thomas Frankland Esq^r. Ber^d Lens Fecit Nov: 19: 1723'. At the back of the ivory there is a paper similarly inscribed by Lens.

Head held slightly to sinister, with unfinished shoulders; grey eyes, brown hair; small white falling collar. The ivory forms the background save for a square olive patch in which the head is painted.

Oval, $3\frac{3}{8} \times 2\frac{3}{4}$ ins. In a Bernard Lens pear-tree frame.

G. Vertue's Cat., 1743, no. 18.

Illustrated: Dr. Williamson's *Portrait Miniatures*, 1904, pl. LIV.

Exhibited: Manchester, 1857, B 6.

This is a faithful copy of Cooper's original in the collection of the Duke of Buccleuch. Dallaway, in his edition of Walpole's *Anecdotes*, 1828, iii. 117, states that it was recorded in the Frankland family 'that Cromwell surprised Cooper, while copying this picture, which he indignantly took away with him'.

Another copy is in the Royal collection at Windsor Castle. A similar miniature was exhibited at the Burlington Fine Arts Club, 1889, by Mr. Edwin H. Lawrence (*Cat.*, pl. XII).

A drawing in pencil on paper by Cooper, giving the same view of Cromwell's face, belongs to the Duke of Sutherland.

'The more I learn of him, the surer am I that he was among the greatest of the sons of men . . . grand and stern and melancholy and tender. I don't know any other mortal head so fine . . . the miniature by Cooper has got his face' (Thomas Carlyle).¹

'He was not afraid to paint the wart on his Cromwell's nose, because he knew that he could so give the nobleness of the whole face, that the wart would merely add to the truthfulness of the portrait without detracting from its nobleness' (John Bailey).²

122. OLIVER CROMWELL, 1599-1658.

Artist: Bernard Lens, after Samuel Cooper.

Head, with unfinished shoulders, in profile to sinister, broad square falling collar, brown hair. Pale blue background.

Oval, $2\frac{1}{8} \times 1\frac{3}{4}$ ins. On card.

Mentioned on bill of Bernard Lens, 8 May 1719.

G. Vertue's Cat., 1743, no. 24: 'Oliver Cromwell, a Profil head in an Oval, by Lens, not finish'd, from an Original in the possession of the Duke of Devonshire'.

Exhibited: Manchester, 1857, B 47.

¹ *Letters of Charles Eliot Norton*, 1913, i. 455.

² *Dr. Johnson and his Circle*, p. 64.

The original in the Duke of Devonshire's collection is a sketch in Indian ink, and it was engraved in reverse by Houbraken, with the collar and armour finished. It is reproduced in the Catalogue of the Burlington Fine Arts Club, 1889, pl. xii.

A copy with the armour finished belongs to Lord Boston.

123. A YOUNG CHILD, born 1714.

Artist : Bernard Lens.

Signed on front : B L (*in monogram*); and inscribed 'Aged 2 years 5 mon. 1716'.

Half length figure to dexter, brown eyes, fair hair, white cap, coral necklace, white dress; the left sleeve partly rolled up, showing an under-sleeve of pale blue striped with white; a blue scarf falls behind the back; in the right hand a bow, in the left an arrow. Brown background.

Oval, $2\frac{1}{2} \times 2$ ins. On ivory, on the reverse of which is an inscription by the artist, most of which has been erased : 'Pe : bo 1714. Be[rnar]d Lens Fecit Sep : y^e 17 : 1716'.

Purchased by the sixth Duke of Portland from Messrs. Colnaghi, January 1897.

124. MARGARET CAVENDISH HARLEY, AFTERWARDS DUCHESS OF PORTLAND,¹ 1715-85. (Plate xvii.)

Artist : Bernard Lens. Copied after the portrait by Charles D'Agar, no. 265 in the Welbeck Collection of Pictures.

Signed : B L (*in monogram*).

Three-quarter length figure standing, nearly full face, holding a blue ribbon to which a garland of flowers is attached; white dress embroidered with gold, lace apron in front of bodice and skirt, lace cap with ribbons. Grey background.

Oval, $3\frac{3}{8} \times 2\frac{1}{16}$ ins. On ivory. Frame of stained bone.

G. Vertue's Cat., 1743, no. 77 : 'Lady Margaret Harley by Lens'.

Exhibited : Manchester, 1857, B 50.

Mentioned in letter of Edward Lord Harley to Humfrey Wanley, 4 August 1717 : 'Pray tell John Basset *that* I would have him go to young Mr Lens & desire him to send the pictures by the next return of the Higler, & that I would have him to copy the child's picture *which* is at Mr D'Agar's, I mean only the Head'.

¹ *Vide* Introduction, p. 3.



121

OLIVER CROMWELL

BY BERNARD LENS, 1723, AFTER S. COOPER
IN A PEAR-TREE FRAME MADE BY LENS

125. EDMUND DUMMER, Surveyor of the Navy.

Artist : Bernard Lens. Signed : B L (*in monogram*).

Head and shoulders to sinister, with brown eyes directed to spectator, dark eyebrows, clean shaven, long dark wig, long cravat, plum-coloured cloak. Brown background.

Oval, $3\frac{3}{8} \times 2\frac{11}{16}$ ins. On ivory. Frame of stained bone.

G. Vertue's Cat., 1743, no. 45: 'Edmund Dummer Esq^r by Lens, an Oval'.

Edmund Dummer was Surveyor of the Navy 1692-9, and was M.P. for Arundel, 1695-1708. He constructed new docks at Portsmouth and Plymouth, and established a scheme for maintaining monthly correspondence between London and the West Indies. An engraved statement as to the success which had attended the service was published in 1705. He corresponded with Robert Harley from 1693 until 1712, and died either in that or the following year, for in 1713 Sarah Dummer, his widow, and Jane Dummer, his daughter, petitioned for relief, as they had been left in a deplorable condition.

126. QUEEN ANNE, 1665-1714.

Artist : Bernard Lens, after Kneller.

Inscribed on the reverse by the artist : 'Serenissima Anna Dei Gr: Mag: Brit. Fran: et Hib: Regina &c &c. Inaug. xxiii^o die Apr. An^o 1702, done after S^r Godfrye Kneller, y^e same Pictor that M^r Charles Boit Enamill[ed] one after for his Royall Highness Prince George of Denmark. Bernard Lens Fecit'.

Head and shoulders nearly full face, brown hair massed on top of head with a long lock on each shoulder, crimson and ermine dress ornamented with strings of pearls, wearing a large jewel at the bosom and the collar of the Order of the Garter. Olive background.

Oval, $3\frac{3}{8} \times 2\frac{9}{16}$ ins. On ivory.

Mentioned on the bill of Bernard Lens, 8 May 1719.

G. Vertue's Cat., 1743, no. 21 (2).

Exhibited : Grafton Gallery, 1894, no. 488.

A miniature like this, in the collection of Mr. James Ward Usher, of Lincoln, is signed S S.

127. A GENTLEMAN.

Artist : Peter Lens. Signed : P L (*in cursive monogram*). Also signed on reverse : Peter Lens Pinx^t 1740.

Head and shoulders to dexter in profile, clean shaven, white wig, olive coat. Blue stippled background.

Oval, $1\frac{3}{16} \times 1\frac{5}{16}$ in. On card. The back of the gilt case is engraved in error : 'Joseph Addison, 1703. Spes Mea in Deo by Lens'.

Acquired by the fifth Duke of Portland.

Exhibited: Burlington Fine Arts Club, 1889, xxxii. 20, as 'Richard Hall. Named Joseph Addison. B. Lens. Signed'.

128. A GENTLEMAN.

Artist: Peter Lens. Signed: PL (*in cursive monogram*). Also signed on reverse: Peter Lens Pinxit 1740.

Head and shoulders slightly to dexter, clean shaven, white wig, blue coat. Brown background.

Oval, $1\frac{3}{16} \times 1$ in. On card. The back of the gilt case is engraved in error : 'Richard Steele, 1705. Quaerere Verum by Lens'.

Acquired by the fifth Duke of Portland, under this name, June 1859, from William Phillips, the auctioneer.

Exhibited: Burlington Fine Arts Club, 1889, xxxii. 19, as Steele.

129. COUNT PATKUL, 1660-1707.

Signed on reverse: Benjamin Arlaud pinxit, 1714.

Also inscribed there: 'Count Patcoul's Portrait'.

Head and shoulders to sinister, with gaze directed to spectator, clean shaven, dark wig, red coat, long cravat. Background, purplish-brown.

Oval, $1\frac{7}{8} \times 1\frac{7}{18}$ ins. On card.

Its pear-tree frame originally enclosed no. 157. It was made for the second Earl of Oxford in 1729 by Bernard Lens, who, on his bill, charged 10s. 6d. for 'a frame & Glasse for y^e Old Duke of Newcastle, an Ovall in a Squar'.

In a note (*Brit. Mus. Add.* 23073, p. 12 b) G. Vertue mentions this as belonging to John Achard: 'A head in Miniature of Count Patcoul. This was painted by Benjamin Arlaud who liv'd at Geneva sometime—the manner very fine painted & neat—at Geneva, he said he had been in England & had painted pictors of K. Will^m, Earl & the Duke of Portland which are now in poses[sion] of his Grace; in poses[sion of] Mr. Achard'. John Achard died in 1770, Margaret Duchess Dowager of Portland being his residuary legatee.¹

A very similar miniature belongs to the Duke of Devonshire.

John Reinhold Patkul, Livonian patriot, transferred his allegiance from Sweden to Russia, and became Russian Ambassador to Augustus II of Poland. He was captured by Charles XII of Sweden and broken on the wheel.

¹ Vide p. 15 (foot-note 1).

130. JOHN CHURCHILL, FIRST DUKE OF MARLBOROUGH, K.G., 1650-1722.
(Plate XIX.)

Artist: Benjamin Arlaud.

Head and shoulders to sinister in armour, crossed diagonally from left to right by the blue ribbon of the Order of the Garter, short lace cravat, long brown wig. Grey background, with a ruddy tinge on the sinister.

Oval, $2\frac{1}{8} \times 2\frac{3}{8}$ ins. On card, on the reverse of which John Achard¹ has written: 'D. Marlborough by Arlaud', showing that this miniature was at Bulstrode in the time of the second Duke of Portland.

List, 1832, no. 94.

McKay's Inventory, 1880, no. 118. (Attributed in error to L. Cross.)

A duplicate is no. O 4 at Montagu House. In the Catalogue of that collection, 1896, it is attributed in error to Dixon.

A second duplicate is at Belvoir Castle.

131. PRINCE EUGENE OF SAVOY, 1663-1736, the general who co-operated with the Duke of Marlborough in his great campaigns.

Artist: Benjamin Arlaud.

Head and shoulders to sinister in armour, wearing the collar of the Order of the Golden Fleece, with the badge suspended; clean shaven, long dark wig, short lace cravat. Dull blue background with a ruddy tinge on the sinister.

Oval, $2\frac{3}{8} \times 1\frac{3}{8}$ ins. On card.

Companion to no. 130, and given to the same artist, as the technique and colours are almost identical in each case.

List, 1890, no. 106: 'Prince Eugene'.

Two replicas are in the Montagu House collection—Catalogue, 1896, nos. J 4 and M 24. A third is at Belvoir Castle.

132. WILLIAM PRINCE OF ORANGE, AFTERWARDS KING WILLIAM III, 1650-1702.

After a portrait by W. Wissing.²

Head and shoulders to sinister in armour, with gaze directed to spectator; long lace cravat; long dark hair falling in curls upon shoulders; clean shaven. Brown background with shading of darker stipples.

Oval, $3\frac{3}{8} \times 2\frac{5}{8}$ ins. Gilt frame, black shagreen back, studded with gilt ornamentation.

Welbeck Inventory, 1854, no. 31.

McKay's Inventory, 1880, no. 69.

¹ *Vide* p. 15 (foot-note 1).

² There are several replicas of the portrait by Wissing. One is at Welbeck Abbey, no. 156.

133. JAMES BUTLER, SECOND DUKE OF ORMONDE, K.G., 1665-1745. (Plate XIX.)

Artist : Christian Richter.

Head and shoulders, the head held slightly to dexter, in armour crossed diagonally from left to right by the blue ribbon of the Order of the Garter ; red cloak, long grey wig ; clean shaven. Brown background.

Oval, $3\frac{1}{8} \times 2\frac{1}{2}$ ins. On card. Frame of stained bone.

G. Vertue's Cat., 1743, no. 19 (2) : 'The Duke of Ormond by Rechter'.

Illustrated : Dudley Heath's *Miniatures*, 1905, p. 150.

Another miniature of this Duke, stated to be by Richter, is illustrated in the *Miniaturen-Katalog* of Herr Albert Jaffé, of Hamburg, pl. 60.

The second Duke of Ormonde was elected K.G. in September 1688, in succession to his father, who had died in July of the same year. He fought in King William's army at the battle of the Boyne; also at the battle of Landen, where he was taken prisoner, and was exchanged for James Duke of Berwick. He was Lord-Lieutenant of Ireland, 1703, 1704, 1710, and 1711.

134. LADY FRANCES HOWARD, *ob.* 1677, daughter of Theophilus Howard, second Earl of Suffolk, wife of Sir Edward Villiers, and mother of Anne Villiers, first wife of William Bentinck, Earl of Portland.

Perhaps by Richard Gibson, as in respect of technique, and of the kind of card used, it is similar to nos. 108 and 161.

Head and shoulders to dexter, dark blue mantle lined with ermine, fastened on left shoulder with a jewel from which a large pearl depends; in the centre there is another jewel with three pearl drops; pearl necklace; dark eyes, dark brown hair disposed in clusters of curls almost covering the ears. Brown background with a shading of darker strokes.

Oval, $3\frac{1}{8} \times 2\frac{7}{8}$ ins. On card.

This miniature probably belonged to Anne Villiers, Madame Bentinck, and it seems likely that it is the work of the artist who painted no. 135. The shading of the background is done in the same manner in each case.

List, 1890, no. 114. (Called 'Lady in an ermine robe', and attributed to N. Dixon.)

It agrees well in features with the portrait of Lady Frances Villiers, no. 440 in the Welbeck Collection of Pictures.

It may be noted that Lady Frances Villiers was governess, that her daughter Anne was Maid of Honour, and that Richard Gibson was drawing-master, to the Princess Mary, so that both ladies may possibly have been painted by him.



137
FIRST DUKE OF PORTLAND
BENJAMIN ARLAUD, 1709



138
ELIZABETH DUCHESS OF PORTLAND
BENJAMIN ARLAUD, 1709



190
MATTHEW PRIOR
SOUVILLE, 1713



130
DUKE OF MARLBOROUGH
BENJAMIN ARLAUD



133
SECOND DUKE OF ORMONDE
C. RICHTER

135. ANNE VILLIERS, MADAME BENTINCK, ob. 20 November 1688.

Perhaps by Richard Gibson. [*Vide* no. 134.]

Head and shoulders to dexter; brown hair parted in the middle, disposed in curly clusters to the mid-ears; blue bodice fastened with two jewels down the front and two on the left shoulder; the edge of the white chemisette is seen. Brown background with shading of darker strokes.

Oval, $2\frac{1}{4} \times 1\frac{13}{16}$ ins. On card, on the reverse of which the first Duke of Portland has written: 'Ma^{de} Bentinck my mother'. The card is similar to that used for no. 108 (*q. v.*).

McKay's Inventory, 1880, no. 176. (Attributed to Cross.)

No. 136 is a replica.

Anne Villiers, daughter of Sir Edward Villiers, knight-marshal, was a Maid of Honour to the Princess Mary, wife of William Prince of Orange. In February 1678 she married William Bentinck, who was created Earl of Portland after her death, which occurred at Zorgvliet, near the Hague.

136. ANNE VILLIERS, MADAME BENTINCK, ob. 20 November 1688.

Perhaps by Richard Gibson. [*Vide* no. 134.]

A replica of no. 135, but as the present example has been exposed to light, its flesh tints are much paler than those of the one immediately preceding.

Oval, $2\frac{5}{16} \times 1\frac{7}{8}$ ins. Gilt frame, black shagreen back, studded with gilt ornamentation.

List, 1890, no. 88. (Attributed to N. Dixon.)

Exhibited: Manchester, 1857, A 29.

137. HENRY BENTINCK, FIRST DUKE OF PORTLAND, 1682-1726. (Plate XIX.)

Signed on the reverse: Benjamin Arlaud pinxit 1709.

Head and shoulders to sinister in armour; short lace cravat, long grey wig, clean shaven. Grey background.

Oval, $2\frac{1}{4} \times 1\frac{13}{16}$ ins. On card. Gold case.

Mentioned by George Vertue (*Brit. Mus. Add.* 23072, p. 78) as belonging to the Duke of Portland.

McKay's Inventory, 1880, no. 39. (Wrongly named Duke of Marlborough by Cross.)

Henry Bentinck, Lord Woodstock, son of William Bentinck, Earl of Portland, succeeded his father in the earldom in 1709, and was created Duke of Portland in 1716. He was appointed Captain-General and Governor of Jamaica in 1721.

138. LADY ELIZABETH NOEL, DUCHESS OF PORTLAND, ob. 19 March 1737.
(Plate XIX.)

Signed on the reverse: Benjamin Arlaud pinxit 1709.

Head and shoulders nearly full face, red dress lined with green, and with lace edge at top; brown hair with tiny curl at each temple, and a long lock falling upon each shoulder. Grey background.

Oval, $2\frac{1}{4} \times 1\frac{3}{4}$ ins. On card. Gold case.

G. Vertue (*Brit. Mus. Add.* 23072, p. 78) mentions this as belonging to the Duke of Portland.

McKay's Inventory, 1880, no. 82. (Without name.)

List, 1890, no. III. (Without name, erroneously attributed to N. Dixon.)

Lady Elizabeth Noel was the daughter of Wriothesley Baptist Noel, second Earl of Gainsborough. She married, 9 June 1704, Henry Bentinck, Lord Woodstock, afterwards Earl and Duke of Portland. Her great-grandfather was Thomas Wriothesley, fourth Earl of Southampton.

139. THE HON. WILLIAM BENTINCK, afterwards Count Bentinck, 1704-74.

Probably by C. F. Zincke.

Head and shoulders slightly to sinister, grey eyes, fair hair falling to shoulders, blue coat open in front showing the long cravat. Background, light brown.

Oval, $2\frac{3}{4} \times 2\frac{1}{8}$ ins. Enamel.

Welbeck Inventory, 1854, no. 241, and List, 1890, no. 138. (Without name.)

William Bentinck was the son of William Bentinck, Earl of Portland, and his second wife. He was created a Count of the Empire, 29 December 1732, and in the following year he married Countess Charlotte Sophie von Aldenburg.

140. LADY FRANCES WILHELMINA BENTINCK, LADY BYRON, 1684-1712.

Artist: Christian Frederick Zincke. Signed: C F Z (*in monogram*).

Head and shoulders full front, with face turned to sinister; brown hair gathered in a knot behind where pearls are entwined, green bodice, a rose-red cloak passes in front of the right shoulder and behind her back. Brown background.

Oval, $3 \times 2\frac{5}{16}$ ins. Enamel.

List, 1890, no. 134. (Without name.)

This agrees exactly with a limning of Lady Byron, stated to be by C. Richter, in the possession of Viscount Hampden, at The Hoo, Welwyn.

Lady Frances Wilhelmina Bentinck was the third daughter of William



152
GEORGE VERTUE
BY HIMSELF, 1729



154
SIR GODFREY KNELLER
SUSAN PENELOPE GIBSON



151
SAMUEL COOPER
BY B. LENS AFTER COOPER



146
BY J. PETITOT

Bentinck, Earl of Portland, and his first wife. She married William fourth Lord Byron in 1706.

141. *Perhaps* JANE MARTHA TEMPLE, COUNTESS OF PORTLAND, 1672¹–1751.

Probably by Charles Boit.

Head and shoulders nearly full face, the head tilted a little to dexter, white chemisette, blue upper garment, dark brown hair with a long lock falling on the left shoulder. Background, light olive.

Oval, $2\frac{7}{8} \times 2\frac{5}{16}$ ins. Enamel.

Welbeck Inventory, 1854, no. 248: 'A beautiful Enamel by Zincke of Isabella'. No. 249 in the same inventory is 'Another, the same', referring to no. 142 in the present arrangement.

For biographical note, *vide* no. 268.

142. *Perhaps* JANE MARTHA TEMPLE, COUNTESS OF PORTLAND, 1672¹–1751.

Probably by Charles Boit.

Head and shoulders nearly full face, the head tilted a little to dexter, white chemisette, blue upper garment, dark brown hair with a long lock falling on the left shoulder. Brown background.

Oval, $2\frac{7}{8} \times 2\frac{5}{16}$ ins. Enamel.

Welbeck Inventory, 1854, no. 249.

Vide preceding number.

143. ROBERT WHITE, *ob.* 1703,² engraver. (Plate XXI.)

Signed on back: Robert White, Engraver, Aetat: 33, 1679.

Signed on front: R. W. f.

Head and shoulders to sinister, long wig, short lace cravat.

Oval, $2\frac{3}{4} \times 2\frac{3}{16}$ ins. In lead pencil on vellum.

G. Vertue's undated List, no. 55.

G. Vertue's Cat., 1743, no. 19.

Illustrated: Dr. Williamson's *Portrait Miniatures*, 1904, pl. xxxiii.

J. J. Foster's *Samuel Cooper*, 1914–16, pl. xci.

This, or a similar portrait, was engraved in reverse by A. Bannerman for Walpole's *Catalogue of Engravers*, 1763, p. 92.

¹ Year of her birth is taken from inscription on her portrait at Broadlands.

² The *D.N.B.* gives 1645 as the year of his birth.

144. WILLIAM III, 1650-1702. (Plate XXI.)

Signed : Tho. Forster delin. 1074 [*sic*].

Head and shoulders slightly to dexter, long wig, lace cravat, wearing the ribbon and star of the Order of the Garter.

Oval, $3\frac{1}{4} \times 2\frac{3}{8}$ ins. In lead pencil on vellum.

Notable for its masterly modelling, and for the consummate certainty and delicate softness of the artist's touch.

Welbeck Inventory, 1854, no. 240.

Illustrated : Dr. Williamson's *Portrait Miniatures*, 1904, pl. xxxiii.

Dudley Heath's *Miniatures*, 1905, p. 140.

J. J. Foster's *Samuel Cooper*, 1914-16, pl. xc. (There erroneously stated to be by R. White.)

Exhibited : Stuart Exhibition, New Gallery, 1888-9, no. 235-16. (In one edition of the Cat., no. 301).

145. SIR PETER LELY, 1618-80.

Probably by Charles Beale. (Copy after Lely.)

Within a painted oval, head and shoulders to sinister, with gaze directed to spectator, wavy brown hair falling to shoulders, with stray locks over the forehead, plain cravat, orange cloak, short moustache. Background, brown on sinister, dull crimson curtain on dexter.

Rectangular, $3\frac{1}{16} \times 2\frac{9}{16}$ ins. On card.

G. Vertue's Cat., 1743, no. 41 : 'Sr Peter Lely, a Head'.

List, 1890, no. C 14. (Attributed in error to John Dixon.)

Charles Beale's drawing (head and shoulders) corresponding with this miniature is in the British Museum. It is no. 132 of the drawings attributed to Mary Beale in the Museum Catalogue, dated 1898.

The original picture of Lely by himself is (1910) at Osterley Park, and it is probably the one mentioned by G. Vertue as belonging to Colonel Child (*Brit. Mus. Add.* 23068, p. 8). This picture represents the artist at three-quarter length seated, his right hand doubled on his hip, his left holding a statuette.

A miniature copy of the whole picture, bearing Charles Beale's monogram and the date 1679, is in the Victoria and Albert Museum, no. 555-'05. It formerly belonged to Horace Walpole, and in the Strawberry Hill Sale Catalogue is described as 'Sir Peter Lely, after himself, a very beautiful miniature by Charles Beale'.



143 Robert White 1679
by himself



144 William III
Thomas Forster



371 Duke of Monmouth
R. White



372 Charles II 1684
R. White

144. WILLIAM III, 1650-1702. (Plate XXI.)

Signed: Tho. Forster delin. 1074 [*sic*].

Head and shoulders slightly to dexter, long wig, lace cravat, wearing the ribbon and star of the Order of the Garter.

Oval, $3\frac{1}{4} \times 2\frac{3}{8}$ ins. In lead pencil on vellum.

Notable for its masterly modelling, and for the consummate certainty and delicate softness of the artist's touch.

Welbeck Inventory, 1854, no. 240.

Illustrated: Dr. Williamson's *Portrait Miniatures*, 1904, pl. xxxiii.

Dudley Heath's *Miniatures*, 1905, p. 140.

J. J. Foster's *Samuel Cooper*, 1914-16, pl. xc. (There erroneously stated to be by R. White.)

Exhibited: Stuart Exhibition, New Gallery, 1888-9, no. 235-16. (In one edition of the Cat., no. 301).

145. SIR PETER LELY, 1618-80.

Probably by Charles Beale. (Copy after Lely.)

Within a painted oval, head and shoulders to sinister, with gaze directed to spectator, wavy brown hair falling to shoulders, with stray locks over the forehead, plain cravat, orange cloak, short moustache. Background, brown on sinister, dull crimson curtain on dexter.

Rectangular, $3\frac{1}{16} \times 2\frac{9}{16}$ ins. On card.

G. Vertue's Cat., 1743, no. 41: 'Sr Peter Lely, a Head'.

List, 1890, no. C 14. (Attributed in error to John Dixon.)

Charles Beale's drawing (head and shoulders) corresponding with this miniature is in the British Museum. It is no. 132 of the drawings attributed to Mary Beale in the Museum Catalogue, dated 1898.

The original picture of Lely by himself is (1910) at Osterley Park, and it is probably the one mentioned by G. Vertue as belonging to Colonel Child (*Brit. Mus. Add.* 23068, p. 8). This picture represents the artist at three-quarter length seated, his right hand doubled on his hip, his left holding a statuette.

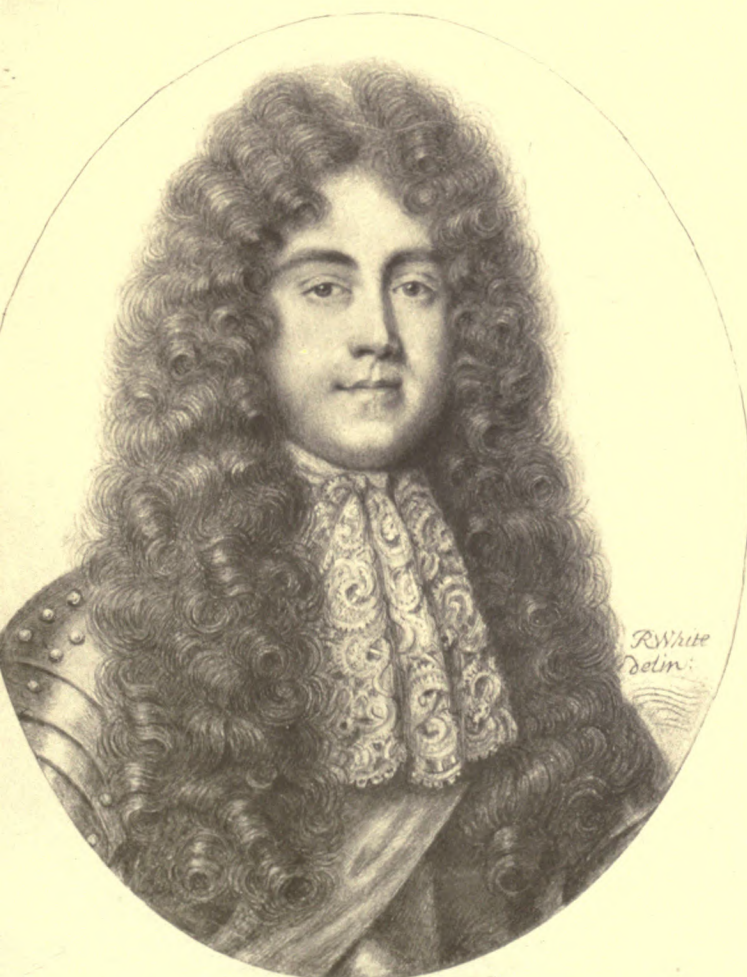
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143 Robert White 1679
by himself



144 William III
Thomas Forster



371 Duke of Monmouth
R. White



372 Charles II 1684
R. White

146. A GENTLEMAN. (Plate xx.)

Artist : Jean Petitot. Signed : P. 72.

Half length figure nearly full face, clean shaven, brown eyes and soft brown wig, white shirt tied at the neck with black ribbon ; over the shirt an orange dressing-gown with greenish-blue lining ; it is not fastened, but is held together by his right hand. Background, on the dexter a purple curtain, which is looped up on the sinister, showing blue and grey sky.

Rectangular, $3\frac{1}{4} \times 2\frac{9}{16}$ ins. On card.

G. Vertue's Cat., 1743, no. 39. (Described, not named.)

List *circa* 1790: 'Petitot'.

McKay's Inventory, 1880, no. 159, and List, 1890, no. 168. (There named Petitot by himself.)

The identification of this with Petitot is untenable, for Petitot's expression was milder and more pensive than that of this complacent and self-assured gentleman, as may be seen by comparison with no. 280, and with Petitot's portrait reproduced as the frontispiece to *Les Émaux de Petitot* (second edition, 1865), the latter being engraved after Petitot's drawing in his manuscript *Prières et Méditations*.

147. ANDREW HAY, picture-merchant, fl. 1716-26.

Three-quarter length figure to sinister, in red dressing-gown open at the neck ; blue girdle upon which his left hand is placed. On the dexter side a column, upon the base of which stands a book, upon which his right wrist rests ; in his right hand he holds a pencil ; on the left side of his head is a yellow cap with red crown ; he is clean shaven. Background, grey and blue sky.

Rectangular, $3\frac{3}{16} \times 2\frac{1}{4}$ ins. On ivory.

This appears to have been acquired by the second Earl of Oxford from the collection of L. Cross, for the card at the back is inscribed in the handwriting of Cross : 'Mr Hay Painter', to which Lord Oxford has added 'or picture Merchant'. It had been acquired in or before 1719, for on the 8th May in that year Bernard Lens charges the following item on his bill : 'Mr Hay's Pictor. Paisting y^e Glasse to y^e Pictor with Goldbeater's Skin o-2-6'.

G. Vertue's Cat., 1743, no. 105: 'Mr Andrew Hay'.

A drawing of Andrew Hay (head only) by Jonathan Richardson is in the British Museum.

A portrait of him by Dahl was no. 33 in the second day's sale of Lord Oxford's Pictures, March 1742.

Hay was a picture-dealer with whom Lord Oxford had divers transactions. Several of his bills are at Welbeck.

148. BERNARD LENS, limner, 1682-1740. (Plate xvii.)

Painted by himself. Signed: B L (*in monogram*) 1718.

Head and shoulders to sinister, with gaze directed to spectator, clean shaven, grey coat and waistcoat, long cravat, round black hat, the brim turned up and edged with gold, gold tassel at the crown. Greenish-grey background; darker on the dexter.

Oval, $3\frac{5}{16} \times 2\frac{5}{8}$ ins. On ivory, on the back of which is a paper inscribed by Lens: 'Bernard Lens Pictore ad vivum. Aged: 37: Fecit Oct y^e: 18: 1718. Painter in Minatura in Ordinary to his Majesty King George'.

G. Vertue's Cat., 1743, no. 98.

Exhibited: Manchester, 1857, B 43.

Illustrated: J. J. Foster's *Miniature Painters*, 1903, pl. XLIII.

Dr. Williamson's *Portrait Miniatures*, 1904, pl. LIV.

This, or a similar portrait, was engraved in reverse by A. Bannerman. Other portraits of Lens by himself:

Head and shoulders to sinister, in a round hat, on ivory. Signed, and dated 'Feb: y^e: 5: 1708¹ Age 27' (Coll. of the Marquess of Bristol at Ickworth).

Half length to sinister, a miniature of a lady in his left hand. Signed, and dated 26 November 1724 (University Galleries, Oxford).²

Head and shoulders to sinister, in a round hat. Signed, and dated 1721 (National Portrait Gallery).

A miniature copy, by Sarah Countess of Essex, of a portrait of Lens, half figure, a roll in his right hand, is at Cassiobury.

A gentleman in a long wig, signed by Lens, and erroneously called by his name, was lent to the Brussels Exhibition, 1912, by Earl Beauchamp. Cat., no. 244.

149. J. MÜLLER, limner, Werner's master.

Artist: Joseph Werner.

Head inclining to dexter, but turned towards spectator, long wavy brown hair. The face is delicately and daintily stippled in Chinese white, and the broad falling collar, with its deep lace border, is also painted in white, with precision and minuteness. Brown background.

Rectangular, $4\frac{1}{4} \times 3\frac{7}{16}$ ins. On vellum.

This appears to have been acquired by the second Earl of Oxford from the collection of L. Cross, the limner, by whom it was framed, as on the inner back-board there is the following inscription in Cross's handwriting: 'Muller, a limner, Werner[s] Master, by Werner'. (A variant of the inscription, in another hand, is on the outer back-board.)

¹ 1708, i.e. 1709, according to the modern method of computation.

² The inscription on the reverse of this miniature gives 1682 as the year of the artist's birth.

G. Vertue's undated List, no. 51.

G. Vertue's Cat., 1743, no. 54: 'J. Muller, Limner, M^r Warner the Limner's Master . . .'

Illustrated: Dr. Williamson's *Portrait Miniatures*, 1904, pl. xxxiii. (Erroneously stated to be in plumbago.)

In the *Nouvelle Biographie Générale* Werner is said to have been taken to Italy by a rich amateur named Müller, who helped him with money and advice.

150. ROSALBA CARRIERA, 1675-1757.

Painted by herself.

Half length, nearly full face; body directed to sinister; right hand raised holding brush; palette in left hand; white dress, right sleeve lined with pale pink, and on the right shoulder a pink bow; over the left shoulder is a blue mantle which passes round her back. Fair hair ornamented with white and pink flowers, pearl drop in left ear. Grey background.

Oval, $2\frac{7}{8} \times 2\frac{1}{16}$ ins. On ivory.

The paper at the back is inscribed 'Rosalba', in the handwriting of John Achard,¹ who made notes respecting the pictures at Bulstrode in the time of the second Duke of Portland.

Mentioned in the List *circa* 1790.

Illustrated: Dudley Heath's *Miniatures*, 1905, p. 258.

The features agree very well with those of her self-portrait in the Uffizi Gallery, Florence.

151. SAMUEL COOPER, ob. 1672, æt. 63. (Plate xx.)

Artist: Bernard Lens. Signed: BL (*in monogram*). Copy after Samuel Cooper.

On a label on the back-board Lens has written: 'Samuel Cooper a Famous Performer in Miniature, stil'd Van Dyck in little; he Died in London in y^e year: 1672: 63 year of his Age. Bernard Lens Fecit'.

Head and shoulders to sinister, brown coat, unfastened, showing the dull plum-coloured waistcoat, short lace cravat tied with black ribbon, clean shaven, brown curly hair to shoulders, with some loose locks on the forehead. Background, greyish-green; darker on the dexter.

Oval, $2\frac{15}{16} \times 2\frac{3}{8}$ ins. On ivory. Frame of stained bone.

G. Vertue's Cat., 1743, no. 58.

Illustrated: J. J. Foster's *Miniature Painters*, 1903, pl. xxviii.

Dr. Williamson's *Portrait Miniatures*, 1904, pl. liv.

J. J. Foster's *Samuel Cooper*, 1914-16. On title-page.

¹ *Vide* p. 15 (foot-note 1).

A second copy on ivory by Lens is in the collection of the Marquess of Bristol at Ickworth. Upon the back Lens has written that Cooper has 'far exceeded all that went before him in England in that way and been equell the most Famous Italians insomuch that he was stil'd Van Dyck in little'. He adds that it was 'done from y^e Originall in Creons by himself in y^e collection of Mr. Graham'.

The original in crayons is in the Victoria and Albert Museum, no. D 91. After passing from Mr. Graham's Collection it appears to have been owned successively by Queen Caroline,¹ Mr. Dalton, Horace Walpole, Strong of Bristol, and Alexander Dyce, being bequeathed to the Museum by the last-named.

A copy by an unknown artist is in the collection of Dr. G. C. Williamson.

In the Victoria and Albert Museum no. D 90, signed S C and dated 1657, is *stated* to be the artist by himself.

Another portrait *called* Cooper by himself is no. 114 in the Pierpont Morgan Collection.

G. Vertue (*Brit. Mus. Add.* 23069, p. 21 b) has a note: 'A picture of Sam. Cooper limner painted in oyl by himself, only the head, very like him, was in his house when he died. His widow sold all his goods to one Priestman, a wollen-drapper, corner of Henrietta Street, Covent Garden'.

On p. 24 b of the same MS. he writes: 'Samuel Cooper limner tryd at oyl painting. Mr. Hayles, seeing that, turn'd to limning & told Cooper that if [he] Quitted limning, he would imploy himself that way, for which reason Cooper kept to limning'.

Vide Index of Artists.

152. GEORGE VERTUE, 1684-1756, engraver and antiquary. (Plate xx.)

Painted by himself. Signed: G V (*in monogram*) 1729.

Head and shoulders to sinister, greenish-brown coat, long cravat, clean shaven, olive-green turban-cap. Brown background.

Oval, $1\frac{11}{16} \times 1\frac{7}{16}$ ins. In gold case, on the back of which is engraved: 'Geo: Vertue Lond: f: 1730'.

This miniature was probably given by Vertue to Lord or Lady Oxford.

Exhibited: Manchester, 1857, A 44.

¹ G. Vertue (*Brit. Mus. Add.* 23072, p. 84) mentions the fact that at Kensington Palace there were some large limnings by Cooper, and 'his own head in Crayons'. In another place (*Brit. Mus. Add.* 23070, p. 48) he writes: 'The picture in Crayons of S. Cooper Limner that lately belong'd to Ld. Carlton comeing to Ld. Burlington after his death, he gave it to Mr. Kent, Painter. Mrs. Pope, mother to Mr. Alex: Pope, was sister to Mrs. Cooper wife of the famous limner; she well remembers this picture in Crayons, & when it was done, not by Cooper himself, but by Jackson [*sic*] who painted in that way to the life & was related to Cooper'.

Other portraits :

Sketch of himself, seated, his right hand on a drawing, his left holding a miniature. Dated 1741. In one of his MSS. (*Brit. Mus. Add. 21111*). Reproduced in the Walpole Society's Third Volume, pl. xc. A similar drawing was engraved by G. T. Doo, 1828, for Dallaway's edition of Walpole's *Catalogue of Engravers*.

Drawing of himself and his wife standing together. Done by him on his wedding-day, 1720. Etched by W. Humphrey.

Half length to sinister, by Thomas Gibson. Presented to the Society of Antiquaries by Vertue's widow.

Head and shoulders to dexter, by J. Richardson, 1738. National Portrait Gallery. Engraved by T. Chambers for Walpole's *Catalogue of Engravers*, 1763.

Head, nearly profile to sinister, drawn by Richardson. Engraved by J. Basire for Nichols' *Literary Anecdotes*, 1812, vol. vi.

For biographical note, *vide* Index of Artists.

153. SIR PETER LELY, 1618-80.

Head and shoulders to dexter, clean shaven, long dark wig, black cloak, broad falling collar with deep lace edge. Brown background, darker on the sinister.

Oval $1\frac{3}{8} \times 1\frac{1}{8}$ ins. Gilt case, engraved: 'Sir Peter Lely'.

Purchased by the fifth Duke of Portland from William Phillips, the auctioneer, 1 March 1869.

154. SIR GODFREY KNELLER, 1646-1723. (Plate xx.)

Artist: Susan Penelope Gibson, Mrs. Rosse.

Head and shoulders to sinister, clean shaven, brown wig, dull blue background. The coat unfinished.

Oval, $1\frac{3}{16} \times 1$ in. On card. In a Bernard Lens pear-tree frame.

Among G. Vertue's notes, dated 1729 (*Brit. Mus. Add. 23070*, p. 69 b) is the following: 'a limning of S^r G. Kneller's picture done by Mrs. Pen. Gibson Rose sold to the Earl of Oxford'.

G. Vertue's undated List, no. 46: 'S^r G. Kneller by Mrs. Rosse'.

G. Vertue's Cat., 1743, no. 15.

Illustrated: Dr. Williamson's *Portrait Miniatures*, 1904, pl. xxx.

155. A GENTLEMAN, *called* William Cavendish, first Duke of Newcastle.

Head and shoulders slightly to sinister, blue grey eyes, blonde hair falling loosely to shoulders and over the forehead to the eyebrows, incipient moustache, no beard, black doublet, broad falling collar of point lace. Greenish-brown background.

Oval, $2\frac{1}{16} \times 1\frac{11}{16}$ ins. In oils on copper. Gilt case, engraved: 'Duke of Newcastle'.

The date of the painting is *circa* 1630, and comparison with the portrait of the Duke of Newcastle painted by Van Dyck about that time leads to the conclusion that the name is in error.

Purchased for the fifth Duke of Portland in 1861 at the sale of the collection of Matthew Uzielli. Sale Cat., no. 851. Private Cat., no. 965: 'Said to be a Marquis of Newcastle'.

156. WILLIAM CAVENDISH, FIRST DUKE OF NEWCASTLE, 1593¹–1676. (Plate xiv.)

In the manner of David Des Granges.

Head and shoulders to dexter, fair wavy hair parted in the middle and falling to shoulders, fair moustache cut narrow in centre and widening towards the ends, buff doublet, breastplate, plain square broad falling collar with tassel. Brown background.

The features closely resemble those of the Duke, as delineated by Abraham van Diepenbeke, plate 1 of the Duke's *Méthode et Invention Nouvelle de Dresser les Chevaux*, 1658.

Oval, $2\frac{3}{16} \times 2\frac{1}{4}$ ins. Gold case.

Engraved with trifling variations by Lucas Vorstermans. On the print named Marquess of Newcastle, which was his title from 1643 to 1665.

G. Vertue's undated List, no. 32.

G. Vertue's Cat., 1743, no. 73. (Artist not named.)

McKay's Inventory, 1880, no. 169. (There attributed to P. Oliver.)

Exhibited: Manchester, 1857, A 13.

Illustrated: Dr. Williamson's *Portrait Miniatures*, 1904, pl. xxxix. There attributed to A. Cooper.

William Cavendish, son of Sir Charles Cavendish, and grandson of Bess of Hardwick, was created a Knight of the Bath, 1610; Viscount Mansfield, 1620; Baron Cavendish and Earl of Newcastle-upon-Tyne, 1628; Marquess of Newcastle-upon-Tyne, 1643; Earl of Ogle and Duke of Newcastle-upon-Tyne, 1665. He was known as the *Loyal* and the *Horsemanship* Duke, and was elected K.G., 12 January 1649–50. As he is not wearing the Garter ribbon, it is probable that this portrait was painted *circa* 1643–9.

¹ His birth-year, if calculated from his age recorded in the *Inquisitiones post mortem* of his father and mother, would be 1595; but the editor of G. E. C.'s *Complete Peerage* quotes the baptism of William Cavendish from the Parish Register of Handsworth, co. York, under date 16 December 1593.

157. WILLIAM CAVENDISH, FIRST DUKE OF NEWCASTLE, 1593¹–1676.

Head and shoulders slightly to dexter, with eyes directed to spectator, brown hair falling to shoulders and loosely over forehead, brown moustache and imperial, buff doublet, red baldric, broad falling collar with lace edge. Bright blue background.

Oval, $1\frac{5}{16} \times 1\frac{9}{16}$ ins. In oils. Modern gilt case. The old frame made by Bernard Lens for this miniature now encloses no. 129 (*q. v.*).

G. Vertue's undated List, no. 30.

G. Vertue's Cat., 1743, no. 27: 'William Duke of Newcastle, a head in an Oval, blew Ground'.

In 1645 Newcastle sent a portrait of himself and some verses to Margaret Lucas shortly before their marriage. The gift was acknowledged by the lady in these words: 'Your uerses are more like you then your peckter, though it resemblles you uery much'.

158. CHARLES CAVENDISH, VISCOUNT MANSFIELD, ob. 1659, son of the preceding, whom he predeceased.

Similar in technique to no. 156, in the manner of David Des Granges.

Head and shoulders full front, the face held slightly to sinister, brown hair, slate-coloured armour with gold studs, falling collar, tied with a buff bow which is shot with gold and black. Brown background.

Oval, $2\frac{5}{8} \times 2\frac{1}{16}$ ins. Gilt case, on which is a label inscribed by the second Earl of Oxford: 'Ld. Mansfeild'.

G. Vertue's Cat., 1743, no. 127.

Exhibited: Manchester, 1857, A 17.

159. ELIZABETH ROGERS, VISCOUNTESS MANSFIELD, AFTERWARDS DUCHESS OF RICHMOND, ob. 1661.² (Plate VII.)

Artist: John Hoskins. Signed: 1655 I H.

Head and shoulders to sinister, lilac bodice, blue scarf over right arm,

¹ *Vide* foot-note to no. 156.

² With reference to the death of this lady, Margaret Duchess of Newcastle, in her *Life of William Duke of Newcastle*, 1667, p. 188, writes: 'After my Lord's return from a long Banishment, when he had been in the Countrey some time, and endeavoured to pick up some Gleanings of his ruined Estate, it chanced that the Widow of Charles Lord Mansfield, My Lord's Eldest Son, afterwards Duchess of Richmond, to whom the said Lord of Mansfield had made a joynture of 2000 l. a Year, died not long after her second marriage; for whose death, though My Lord was heartily sorry, and would willingly have lost the said Money, had it been able to save her life; Yet discoursing one time merrily with his Friends, was pleased to say, That though his Earthly King and Master seem'd to have forgot him, yet the King of Heaven had remembred him, for he had given him 2000 l. a Year'.

brown hair, flat on top of head, falling in curls to shoulders, pearl necklace. Background, a green curtain, withdrawn on sinister showing blue and grey sky.

Oval, $2\frac{3}{8} \times 1\frac{5}{16}$ ins. Gold case, on which is a label inscribed by the second Earl of Oxford: 'Ld. Charles Mansfeild's Lady'.

G. Vertue's Cat., 1743, no. 126.

Exhibited: Manchester, 1857, A 16.

Elizabeth, elder daughter of Richard Rogers, of Bryanston, co. Dorset, married (1) in 1654, Charles Cavendish, Viscount Mansfield; and (2) Charles Stuart, sixth Duke of Lennox and third Duke of Richmond.

160. HENRY CAVENDISH, SECOND DUKE OF NEWCASTLE, 1631¹-91.

Similar in technique to no. 156, in the manner of David Des Granges.

Head and shoulders to dexter, buff jerkin, black breastplate with gold lines and studs, fair hair loose over forehead, falling almost to shoulders, falling collar tied with black and red strings. Black background.

Oval, $2\frac{9}{16} \times 2$ ins. Gilt case, to which is affixed a label, inscribed by the second Earl of Oxford: 'Henry D. of Newcastle'.

G. Vertue's Cat., 1743, no. 125.

Exhibited: Manchester, 1857, A 19.

Henry Cavendish, youngest son of William Cavendish, first Duke of Newcastle, was known as Viscount Mansfield, 1659-65; and as Earl of Ogle, 1665 to December 1676, when he succeeded his father in the dukedom of Newcastle. In February 1677 he was elected a Knight of the Garter in succession to his father. From 1660 to 1662 he was Gentleman of the Robes to Charles II, and he was Lord-Lieutenant of Nottingham, Northumberland, and the East, West, and North Ridings of Yorkshire.

161. HENRY CAVENDISH, EARL OF OGLE, 1663-80, son of the preceding, whom he predeceased. (Plate VIII.)

Artist: Richard Gibson.

Head and shoulders to sinister in armour, short tied cravat, wavy brown hair falling to shoulders. Dark brown background.

Oval, $1\frac{5}{16} \times 1\frac{9}{16}$ ins. On card similar to that described in the case of no. 108. Frame of stained bone. On the back-board is a label inscribed by the second Earl of Oxford: 'Henry Cavendishe Lord Ogle by Gibson'.

¹ Collins: *Noble Families*, 1752, p. 47, where the Duke is stated to have died 26 July 1691, aged 60 years and 32 days. On p. 45 of the same book the date of his birth is erroneously given as 1630.

G. Vertue's Cat., 1743, no. 32.

Exhibited: Manchester, 1857, B 48.

Illustrated: Dr. Williamson's *Portrait Miniatures*, 1904, pl. xxx.

162. HENRY CAVENDISH, EARL OF OGLE, 1663-80.

Perhaps by William Gibson. (*Vide* p. 29.)

Head and shoulders to sinister, sanguine complexion, red cloak fastened on right shoulder by a yellow button, lace cravat, long dark wig. Olive background.

Oval, $2\frac{3}{4} \times 2\frac{5}{16}$ ins. Gilt case, upon which is a label inscribed by the second Earl of Oxford: 'Ld. Ogle'.

G. Vertue's Cat., 1743, no. 118. (Artist not named.)

This limning resembles Lely's portrait of Lord Ogle, no. 542 in the Welbeck Collection of Pictures.

163. LADY ELIZABETH PERCY, COUNTESS OF OGLE, AFTERWARDS DUCHESS OF SOMERSET, 1667-1722. (Plate XIV.)

Probably by Richard Gibson.

Head and shoulders full front, with head held slightly to dexter, reddish-brown hair parted in the middle, clusters of curls at the sides, long loose locks falling on the left shoulder, brown bodice, white chemisette. Dull greyish-blue background.

Oval, $2\frac{7}{8} \times 2\frac{3}{16}$ ins. Gilt case, on the back of which is scratched: 'Duchess of York afterwards Q. Mary by Gibson', showing that this corresponds with

G. Vertue's Cat., 1743, no. 116: 'Mary Dutchess of York—Qu: Mary'.

McKay's Inventory, 1880, no. 20: 'Mary of Modena . . . B. Lens'.

Exhibited: Manchester, 1857, A 27.

Grafton Gallery, 1894. Cat., no. 485. (As Mary of Modena in one edition of the Catalogue.)

The identity of the portrait is established by comparison with the portrait of the Countess of Ogle, painted by Lely, no. 543 in the Welbeck Collection of Pictures.

The style of the painting is very similar to that of the Countess of Litchfield by R. Gibson (no. 108). The striations of the brush on the flesh tints are characteristic in each case.

Lady Elizabeth Percy, daughter and heiress of Josceline Percy, eleventh Earl of Northumberland, became the wife of Lord Ogle (no. 161, *q. v.*) in 1679. She married (2) in 1681 Thomas Thynne of Longleat, who was murdered

12 February 1682; and (3) Charles Seymour, sixth Duke of Somerset. She was lampooned by Swift as 'Carrots from Northumberland'.

164. CHRISTOPHER MONCK, SECOND DUKE OF ALBEMARLE, K.G., 1653-88.

Head and shoulders slightly to sinister, with gaze directed to spectator; black figured coat, crossed diagonally from right to left by a blue ribbon; lace cravat; long dark wig; thin line of moustache, no beard. Brown background.

Oval, $1\frac{1}{2} \times 1\frac{1}{4}$ ins. Enamel on gold.

G. Vertue's Cat., 1743, no. 138: 'Q.¹ Duke of Albermarl a K^t of the Garter, in a long black Wig'.

McKay's Inventory, 1880, no. 135. (There called Louvois, by Petitot.)

There is much resemblance between this miniature and the portrait of Albemarle by T. Murrey, no. 417 in the Welbeck Collection of Pictures.

Christopher Monck succeeded his father as Duke of Albemarle, 3 January 1670. When only thirteen years of age he had (as Lord Torrington) been elected M.P. for the county of Devon. On the 30th December 1669 he married Lady Elizabeth Cavendish (*vide* no. 165), and in 1686 he was appointed Governor of Jamaica, where he died, 6 October 1688.²

165. LADY ELIZABETH CAVENDISH, DUCHESS OF ALBEMARLE AND DUCHESS OF MONTAGU, 1655-1734. (Plate XVI.)

Artist: L. Cross. Signed: L C (*in monogram*).

Head and shoulders slightly to sinister; white chemisette worn low and edged with lace; a red scarf fastened at the bosom passes round her left arm; pearl necklace; brown hair parted in the centre and disposed in clusters of curls to the mid-ears, one lock falling on the left shoulder. Dull blue background.

Oval, $3\frac{7}{16} \times 2\frac{7}{8}$ ins. Gold case, upon which is a label inscribed by the second Earl of Oxford: 'The Dss. of Albermarle'.

G. Vertue's Cat., 1743, no. 157.

Exhibited: Manchester, 1857, A 10.

Lady Elizabeth Cavendish, eldest daughter of the second Duke of Newcastle, was born 22 February 1654-5, and at the age of fourteen, 30 December 1669, became the wife of the second Duke of Albemarle, who was then sixteen. She was of an eccentric temperament, and after Albemarle's death (according to the story preserved by Granger) she determined to give her hand to none but a sovereign prince. Ralph Montagu, Earl of Montagu (who became Duke of

¹ Q. = Query.

² The detailed story of his career as courtier, treasure seeker, and colonial governor, is admirably and sympathetically narrated by Miss Estelle Frances Ward, in her *Christopher Monck, Duke of Albemarle*, 1915.

Montagu in 1705), courted her as Emperor of China, and she became his wife, 8 September 1692. He died in 1709, and in the same year she was certified to be a lunatic, John Holles, Duke of Newcastle, and the Earls of Thanet and Sunderland being appointed her guardians. She died at Newcastle House, 28 August 1734 (Lord Oxford's *Memoranda*, ii. 153).

166. JOHN HOLLES, DUKE OF NEWCASTLE, K.G., 1662-1711. (Plate xvi.)

Artist: L. Cross. Signed: LC (*in monogram*).

Inscribed by the artist on the reverse: 'John Duke of New Castle L: Cross F:'.¹

Head and shoulders to sinister, with gaze directed to spectator; in armour, crossed diagonally from left to right by the blue ribbon of the Order of the Garter; long lace cravat; long brown wig. Background: on dexter black; on sinister blue shaded with grey.

Oval, $3\frac{5}{16} \times 2\frac{3}{4}$ ins. On card. Modern gilt case. The old frame now encloses no. 117.

G. Vertue's Cat., 1743, no. 38: 'John Holles Duke of Newcastle, an Oval, by Cross'. McKay's Inventory, 1880, no. 60, and List, 1890, no. A 14. (Called in error 'Earl of Dalkeith').

Exhibited: Manchester, 1857, A 4.

This is a little larger than, but otherwise exactly like, no. 111, *q. v.*

167. LADY MARGARET CAVENDISH, DUCHESS OF NEWCASTLE, 1661-1716.

Head and shoulders nearly full face; white chemisette; blue drapery on left side fastened on the shoulder by a clasp consisting of a jewel and four pearls; yellow drapery fastened on the right arm by a clasp consisting of two jewels and three pearls; brown hair parted in the middle, in curly clusters at the sides, a long lock falling behind the left shoulder. Brown background.

Oval, $2\frac{3}{4} \times 2\frac{3}{16}$ ins. In oils. Gilt case, upon which is a label inscribed by the second Earl of Oxford, 'Margaret Dss of Newcastle'.

G. Vertue's Cat., 1743, no. 166.

Exhibited: Burlington Fine Arts Club, 1889, xxxii. 4. In Catalogue mistakenly called Margaret Lucas, Duchess of Newcastle.

Lady Margaret was the third and favourite daughter of Henry Cavendish, second Duke of Newcastle, who called her 'my joy and my jewel'. Various suitors for her hand were suggested, among them being George Fitzroy, Duke of Northumberland, and James Duke of Berwick, but in 1690 she married her

¹ In this signature the L is really LC in monogram.

cousin, John Holles, fourth Earl of Clare, who was created Duke of Newcastle in 1694. She was the heiress of Welbeck, and was buried at Bolsover, where a monument (executed by Francis Bird) was erected to her memory in 1727.

168. LADY CATHERINE CAVENDISH, COUNTESS OF THANET, 1666-1712.

After L. Cross. Probably copied by Bernard Lens.

Head and shoulders nearly full face; brown curly hair to the mid-ears; blue bodice; a greenish-grey kerchief depends from the back of the head, falling in front of the right shoulder and along the left. Olive green background.

Oval, $3\frac{1}{16} \times 2\frac{9}{16}$ ins. On ivory. Gilt case with engraved open-work back.

Welbeck Inventory, 1854, no. 197: 'Catherine Cavendish 4th daughter of Henry Duke of Newcastle'.

Exhibited: Manchester, 1857, A 14.

The identity of the lady is established by comparison with the portrait of the Countess of Thanet by Maria Verelst, no. 760 in the Welbeck Collection of Pictures.

Writing to the Duchess of Newcastle, 21 May 1685, Lord Thanet says that his wife has begun to sit for her picture to Cross, which he promises shall be well done. On his bill to the second Earl of Oxford, 3 September 1729, Bernard Lens charged 10s. 6d. for a frame, an oval in a square, 'for a Lady's Pictor of my doeing after Mr. Cross', and it is probable that this is the miniature referred to, the frame having been subsequently changed.

Lady Catherine Cavendish, the fourth daughter of the second Duke of Newcastle, became the wife of Thomas Tufton, sixth Earl of Thanet, 14 August 1684. When the latter made suit for her hand, her father answered that he would prefer his elder daughter Margaret to be married first, and as she would be the greater heiress, perhaps Lord Thanet might think proper to 'change his mind from Kate for her'. He added, however, 'when hee sees them hee shall take his choyse'.

169. WILLIAM CAVENDISH, FIRST DUKE OF NEWCASTLE, K.G., 1593¹-1676.

Head and shoulders to dexter; auburn hair parted in the middle, falling over forehead in the shape of an inverted V, and in curls to the shoulders; small white moustache and imperial; buff jerkin; breastplate, crossed diagonally from left to right by the blue ribbon of the Order of the Garter; plain falling collar with tassels. Dark brown background.

Oval, $2\frac{1}{2} \times 2\frac{1}{16}$ ins. In oils on copper. In a modern copy of a Bernard Lens frame.

G. Vertue's Cat., 1743, no. 120: 'William D. of Newcastle ... with a Blew Garter'.

¹ *Vide* foot-note to no. 156.

170. *Probably* ELIZABETH ROGERS, VISCOUNTESS MANSFIELD, AFTERWARDS DUCHESS OF RICHMOND, *ob.* 1661.

Head and shoulders to sinister; blue bodice with grey scarf at the top, fastened on the right shoulder by a clasp consisting of a jewel and four pearls; two pearls are seen at the bosom; pearl drop in each ear; pearl necklace; brown hair brushed flat on the top of the head, and falling at the sides in curls to the shoulders. Brown background.

Oval, $1\frac{7}{16} \times 1\frac{1}{4}$ ins. Enamel on gold.

G. Vertue's Cat., 1743, no. 154. (Described, not named.)

Exhibited: Burlington Fine Arts Club, 1889, xxxii. 8: 'Lady with pearl earrings'.

A replica is in the collection of the Earl Brownlow, at Ashridge.

171. ROBERT PIERREPONT, FIRST EARL OF KINGSTON, 1584-1643.

Head and shoulders to dexter in armour with a very white sheen; plain narrow falling collar; short black hair coming to a V shape on his high forehead; light moustache and small pointed beard. Background, dull grey-blue.

Oval, $1\frac{11}{16} \times 1\frac{1}{2}$ ins. Gold case, upon which is a label inscribed by the second Earl of Oxford: 'Ld. Kingston'.

G. Vertue's Cat., 1743, no. 123.

Exhibited: Manchester, 1857, A 31.

This miniature agrees well in features with the Earl's portrait (half length in armour) in the collection of Viscount Hampden, at The Hoo, Welwyn.

In the Civil War Lord Kingston was captured near Gainsborough, and was dispatched on a pinnace for Hull. As the pinnace proceeded down the Trent the Royalists on the bank demanded his release, and when this was refused, they fired on the vessel, with the result that they killed the Earl.

172. THE HON. WILLIAM PIERREPONT, born about 1607, died 1678, called 'Wise William', second son of the preceding. (Plate xiv.)

Head and shoulders to dexter in armour, with a very white sheen; broad square falling collar with patterned border; brown hair to shoulders; thin line of moustache. Brown background.

Oval, $1\frac{11}{16} \times 1\frac{7}{16}$ ins. Gold case.

G. Vertue's Cat., 1743, no. 122: 'William Pryn' [*sic*].

Exhibited: Manchester, 1857, A 20.

No. 465 in the Welbeck Collection of Pictures is a portrait of Wise William, and it bears much facial resemblance to the miniature. So also does his portrait, dated 1662, in the collection of Mr. John Lane.

Oliver Cromwell refers to him as 'my wise friend', and there is at Welbeck

a MS. entitled 'Concerning Registers' by 'The Hon^{ble} Wise Mr W^m Pierrepont', which was printed in the *Harleian Miscellany*, 1810, vol. vii.

173. ANNE GREVILLE, COUNTESS OF KINGSTON, ob. 1698.

In the manner of Nicholas Dixon.

Head and shoulders full front, the head held a little to dexter; brown hair in curly clusters to the mid-ears; a grey scarf depends from the back of the head to the shoulders; white chemisette, over which is a purple bodice, fastened by a string of pearls and a jewelled clasp. Dark background.

Oval, $2\frac{1}{16} \times 2\frac{3}{16}$ ins. Gold case, on which is a label inscribed by the second Earl of Oxford: 'Lady Kingston, Brooke'.

G. Vertue's Cat., 1743, no. 158.

McKay's Inventory, 1880, no. 47: 'style of L. Cross'.

List, 1890, no. 86: 'by L. Crosse'.

Exhibited: Manchester, 1857, A 12.

A small whole-length portrait of this lady signed on the back by G. Morphy is at Weston Park.

Anne Greville was the daughter of Robert Greville, Lord Brooke, and the wife (1) of William Pierrepont, fourth Earl of Kingston, who died in 1690, and (2) of William Pierrepont, grand-nephew of *Wise* William Pierrepont.

174. HENRY CAVENDISH, SECOND DUKE OF NEWCASTLE, K.G., 1631¹-91. (Plate xv.)

Artist: H. Byrne (or Burne), 1678. Signed: H B.

Head and shoulders to sinister, with gaze directed to spectator; in armour, crossed diagonally from left to right by the blue ribbon of the Order of the Garter; lace cravat; clean shaven; long fair wig. Dark brown background.

Oval, $2\frac{3}{4} \times 2\frac{3}{8}$ ins. On card. In a Bernard Lens pear-tree frame.

Painted in 1678, together with other members of his family, to wit, Frances, his wife, no. 175; Henry, his son, no. 176; Margaret and Catherine, his daughters, nos. 177 and 178.

In the book of weekly disbursements of the Duke's steward, Thomas Farr, under date 20 July 1678, is the following entry: 'To M^r Byrne y^e limbner as *per* acqt. £36:01:06, drawing 8 pictures'. Six of these eight limnings were at Welbeck, 19 November 1695, for in an inventory then taken it is recorded that '6 Pictures in Black frames Drawn by M^r Burne' were hanging in the 'Dutchesse Dowager of Newcastle's Clossett of Busynesse'.

G. Vertue's undated List, no. 13: 'Hen. Du. Newcastle'.

G. Vertue's Cat., 1743, no. 13. (Erroneously ascribed to *Beal*.)

Exhibited: Burlington Fine Arts Club, 1889, xxxii. 2.

¹ *Vide* foot-note to no. 160.

175. FRANCES PIERREPONT, DUCHESS OF NEWCASTLE, ob. 22 September 1695, aet. 65.¹ (Plate xv.)

Artist: H. Byrne (or Burne), 1678.²

Head and shoulders nearly full face; brown hair parted in the middle, in curly clusters by the sides, with a long lock falling in front of the left shoulder; orange dress; a grey gauze scarf, in which are two strings of pearls, passes over her left arm to the centre of the bosom, where it is fastened by a jewel; blue scarf over right arm. Dark brown background.

Oval, $2\frac{3}{4} \times 2\frac{7}{16}$ ins. On card. In a Bernard Lens pear-tree frame.

G. Vertue's undated List, no. 14.

G. Vertue's Cat., 1743, no. 14.

Frances Pierrepont, daughter of *Wise* William Pierrepont, became the wife of Henry Cavendish, second Duke of Newcastle in 1653.³

176. HENRY CAVENDISH, EARL OF OGLE, 1663–80, son of the second Duke of Newcastle.

Artist: H. Byrne (or Burne), 1678.²

Head and shoulders to dexter, with face directed to spectator; red cloak; his left arm has a white sleeve; long brown wig; lace cravat. Dark brown background.

Oval, $2\frac{3}{4} \times 2\frac{3}{8}$ ins. On card. In a Bernard Lens pear-tree frame.

G. Vertue's Cat., 1743, no. 49: 'Lord Ogle, in an Oval'.

McKay's Inventory, 1880, no. 143, and List, 1890, no. 93. (Attributed in error to A. Cooper.)

177. LADY MARGARET CAVENDISH, AFTERWARDS DUCHESS OF NEWCASTLE, 1661–1716.

Artist: H. Byrne (or Burne), 1678.²

Head and shoulders nearly full face; light brown hair parted in the middle, disposed in curly masses by the sides, with one lock falling on left shoulder; white chemisette; orange drapery on right, and blue drapery on left, shoulder, fastened in each case by a clasp of jewels and pearls. Dark brown background.

Oval, $2\frac{3}{4} \times 2\frac{7}{16}$ ins. On card. In a Bernard Lens pear-tree frame.

List, 1890, no. 101. (Called in error 'Lady Jane Cheney'.)

Exhibited: Burlington Fine Arts Club, 1889, xxxii. 1, and erroneously called Margaret Lucas, Duchess of Newcastle.

Vide note on no. 167.

¹ 'In the 65th yeare of her Age' (*Bolsover Parish Register*).

² *Vide* no. 174.

³ Marriage Settlement is dated 9 May 1653.

178. LADY CATHERINE CAVENDISH, AFTERWARDS COUNTESS OF THANET, 1666-1712.

Artist : H. Byrne (or Burne), 1678.¹

Head and shoulders nearly full face ; white chemisette with blue drapery in front, fastened on the right shoulder by a jewel which also attaches an orange scarf ; light brown hair parted in the middle, disposed in curly clusters at the sides. Dark brown background.

Oval, $2\frac{3}{4} \times 2\frac{3}{8}$ ins. On card. In a Bernard Lens pear-tree frame.

G. Vertue's Cat., 1743, no. 110 : 'The Countess of Thanet'.

Illustrated : Dr. Williamson's *Portrait Miniatures*, 1904, pl. xxx. There attributed in error to Flatman.

Vide note on no. 168.

179. GERTRUDE PIERREPONT, LADY CHEYNE, ob. 1732.

Head and shoulders full front, the head held slightly to dexter ; white chemisette worn low, and over it a loose red dress ; over the shoulders a blue scarf fastened on the right with a jewel ; brown hair parted in the middle, in curly clusters by the sides, with long loose strands along the left shoulder ; pearl drop in left ear. Brown background.²

Oval, $2\frac{7}{8} \times 2\frac{7}{16}$ ins. On card. Frame of stained bone.

G. Vertue's Cat., 1743, no. 115 : 'Lady Cheney'.

Gertrude Pierrepont was niece of Frances Pierrepont, Duchess of Newcastle. In 1680 she married William Cheyne, who became second Viscount Cheyne of Newhaven in 1698.

180. CHRISTOPHER VANE, FIRST BARON BARNARD, 1653-1723.

Head and shoulders nearly full face ; sanguine complexion ; crimson robe with a jewel on the right shoulder ; lace cravat ; long wig ; clean shaven. Brown background.

Oval, $3\frac{1}{16} \times 2\frac{1}{2}$ ins. On card.

G. Vertue's Cat., 1743, no. 69 : 'Lord Barnard, in the time of King William'.

Christopher Vane was the youngest son of Sir Henry Vane the younger, and his birth is recorded in the Parish Register of Belleau, Lincolnshire, under date 21 May 1653. In 1676 he married Lady Elizabeth Holles, daughter of the third Earl of Clare, and he was raised to the peerage in 1698. A whole length portrait of him in robes is at Raby Castle.

¹ *Vide* note on no. 174.

² A miniature of an unnamed countess, very similar in style to this one, is in the collection of Mr. F. A. Newdegate, at Arbury.

181. JOHN HOLLES, SECOND EARL OF CLARE, 1595-1666.

This appears to be a poor and reduced copy of no. 58, where see description.

Oval, $\frac{1^5}{16} \times \frac{1^3}{16}$ in. Set as a clasp.

G. Vertue's Cat., 1743, no. 152: 'John Earl of Clare, a Limning, a Bracelett'.

Exhibited: Manchester, 1857, A 23.

182. JOHN HOLLES, DUKE OF NEWCASTLE, K.G., 1662-1711.

Artist: Susan Penelope Gibson, Mrs. Rosse.

Description—identical with that of no. 111 (*q.v.*).

Oval, $1\frac{3}{8} \times 1\frac{1}{8}$ ins. In oils on copper. Gold case, on the back of which is engraved the monogram J N, surmounted by a ducal coronet.

G. Vertue's Cat., 1743, no. 168: 'John Duke of Newcastle set in Gold, smaller than the other, Cipher & Coronet behind. M^s Pen: Gibson f'.

McKay's Inventory, 1880, no. 83, and List, 1890, no. 43. (Called in error Duke of Grafton.)

Exhibited: Manchester, 1857, A 46.

As the Duke of Newcastle was elected K.G. in 1698, and as Penelope Gibson died in 1700, the date of this painting can be determined within narrow limits.

183. MADEMOISELLE LE LOU.

Head and shoulders slightly to sinister; black hair flat on top of head, falling in curls to shoulders; pearl drop in left ear; pearl necklace; black bodice edged with lace tied at centre of bosom with a black bow. Background, blue shaded with grey and black.

Oval, $1\frac{5}{16} \times 1\frac{1}{16}$ ins. Enamel on gold. Frame of stained bone, with label on back inscribed by the second Earl of Oxford: 'The French Lady Hollis Sister'.

G. Vertue's Cat., 1743, no. 76.

Exhibited: Manchester, 1857, B 56.

The 'French Lady Holles' was Esther, daughter of Gideon Le Lou, of Colombiers, Normandy, who, in 1666, became the third wife of Denzil Holles, first Lord Holles of Ifield.

184. ROBERT HARLEY, Speaker of the House of Commons, afterwards first Earl of Oxford and Earl Mortimer, 1661-1724.

Artist: Bernard Lens. Signed: B L (*in monogram*) 1714.

On the back of the miniature is a paper inscribed by Lens: 'Robert Harley Esq^r Speaker of y^e Hon^{ble} House of Commons after S^r Godfrey Kneller.¹ Bernard Lens Fecit Aug 22: 1714'.

¹ The portrait by Kneller, 1701, is no. 44 in the Welbeck Collection of Pictures.

Head and shoulders to sinister; in Speaker's robes; long lace cravat; long wig; clean shaven. Brown background.

Oval, $3\frac{1}{4} \times 2\frac{1}{2}$ ins. On ivory. Frame of stained bone.

Particular of Things in the Black Ebony Cabinet, 1741, no. 1.

Exhibited: Manchester, 1857, B 44.

Robert Harley, son of Sir Edward Harley, K.B., was Speaker, 1701-5; Secretary of State, 1704-8; Chancellor of the Exchequer, 1710; and Lord High Treasurer, 1711-14. He was raised to the peerage in 1711, and in 1712 was elected a Knight of the Garter. Pope addressed him in well-known lines beginning 'A soul supreme in each hard instance tried'; and Swift said of him: 'I do impartially think him the most virtuous minister and the most able that ever I remember to have read of' (Letter to the second Earl of Oxford, 14 June 1737).

185. LADY MARGARET CAVENDISH HARLEY, AFTERWARDS DUCHESS OF PORTLAND, 1715-85.

Artist: Christian Richter.

Copied after the picture by Michael Dahl, no. 452 in the Welbeck Collection of Pictures.

A young girl, whole length figure, standing with a crook in her right hand, while with her left she offers grass to a lamb couchant on a bank on the sinister; a rose in her hair on the right side of her head; white satin dress; black hat with gold lace and white feather. In the dexter lower corner a black and white spaniel. Landscape background.

Rectangular, $6 \times 4\frac{1}{2}$ ins. On card. On the back-board is a label inscribed by the second Earl of Oxford: 'Lady Margaret Cavendishe Harley by Mr Rector, from the Original painted by Mr Dalh' [*sic*].

Welbeck Cat. of Pictures, 1747, p. 24, no. 9.

Vide Introduction, p. 3.

186. EDWARD LORD HARLEY, AFTERWARDS SECOND EARL OF OXFORD AND EARL MORTIMER, 1689-1741.

Signed on the reverse: C Richter 1720.

Copied after the picture by Michael Dahl, no. 447 in the Welbeck Collection of Pictures.

Half length to sinister; seated in a high-backed chair in front of a table, holding in his left hand a large medal of Queen Anne; mauve dressing gown lined with green; mauve turban cap; long cravat. Brown background.

Rectangular, $3\frac{9}{16} \times 3\frac{1}{16}$ ins. On card.

G. Vertue's Cat., 1743, no. 51.

Vide Introduction, pp. 1-3; also no. 187.

187. LADY HENRIETTA CAVENDISH HARLEY, AFTERWARDS COUNTESS OF OXFORD, *ob.* 9 December 1755.¹

Signed on reverse: C Richter 1721.

Copied after a portrait by Michael Dahl.²

Half length figure, nearly full face, her arms folded leaning on a plum-coloured cushion which lies on a ledge before her; on the ledge is a spray of white flowers; blue dress; on her head a blue scarf which floats behind her. Brown background.

Rectangular, $3\frac{5}{8} \times 3\frac{1}{8}$ ins. On card.

G. Vertue's Cat., 1743, no. 50: 'Henrietta Countess of Oxford; a Copy after M^r Dahl by Rechter'.

Lady Henrietta Cavendish Holles, daughter and heiress of John Holles, Duke of Newcastle, married, 31 August 1713, Edward Lord Harley, afterwards second Earl of Oxford.³ Her daughter and heiress, Lady Margaret Harley, married the second Duke of Portland. The 11th February was the birthday both of the mother and the daughter. Horace Walpole, writing to Richard Bentley in August 1756, says that the countess 'passed her whole widowhood, except in doing ten thousand right and just things, in collecting and monumenting the portraits and relics of all the great families from which she descended, and which centered in her'. When she visited Cambridge, 9 November 1719, Matthew Prior addressed her in verses, of which the following may be quoted:

Science in books no longer we pursue,
Minerva's self in Harriet's face we view,
For when with beauty we can virtue join,
We paint the semblance of a form divine.

188. LADY HENRIETTA HARLEY, AFTERWARDS COUNTESS OF OXFORD, *ob.* 1755, AND HER DAUGHTER MARGARET, AFTERWARDS DUCHESS OF PORTLAND, 1715-85.

Signed on front: B L (*in monogram*). Inscribed and signed on paper at the back: 'The Right Honorable y^e Lady Harley and y^e younge Lady. Bernard Lens Londini Fec. 1717'.

Three-quarter length figures, the mother seated, in a blue dress, her left

¹ She was buried in Westminster Abbey, 26 December 1755, and, according to the Funeral Book, was aged sixty-two.

² I have not ascertained whether or not the portrait by Dahl is in existence.

³ The ceremony was performed at Wimpole by Dr. Matthew Brailsford, Dean of Wells.

arm upon the left shoulder of her daughter who stands by her side, in a light grey dress and a lace cap. The child's hands rest in her mother's lap and in them she holds a white flower and some green fruit. Background: on the dexter, a garden-court and sky; on the sinister, a tree-trunk and flowers.

Oval, $5\frac{1}{4} \times 4\frac{1}{8}$ ins. On ivory.

G. Vertue's Cat., 1743, no. 114.

Catalogue of Welbeck Pictures, 1747, p. 24, no. 7.

Illustrated: Dr. Williamson's *Portrait Miniatures*, 1904, pl. LIV.

189. THE HON. EDWARD HAY, 1722-79.

Artist: George Vertue. Signed: G V (*in monogram*) f. 1738.

Head and shoulders to sinister, brown hair, grey coat, yellow waistcoat embroidered with sprays. Light brown background.

Rectangular, $3\frac{3}{4} \times 3$ ins. On paper.

Welbeck Inventory, 1854, no. 193: 'The Hon^{ble} Edw^d Hay'.

Edward Hay was the son of the seventh Earl of Kinnoull and his wife Abigail, daughter of Robert Harley, Earl of Oxford. He was appointed Consul at Cadiz, 1752; Envoy-Extraordinary to the King of Portugal, 1757; and Governor of Barbadoes, 1772. His death is recorded in the *Gentleman's Magazine*, January 1780.

190. MATTHEW PRIOR, 1664-1721. (Plate XIX.)

Artist: Souville. Signed on reverse: Souville F. C. 1713.

Copied, with variations of colour, after the portrait painted by Rigaud at Paris in 1699, no. 237 in the Welbeck Collection of Pictures.

Head and shoulders, the head held to sinister; grey coat lined with red, open at the neck showing the shirt which is also unfastened; soft grey hat with red ribbon; clean shaven. Grey background.

Oval, $2\frac{7}{8} \times 2\frac{1}{8}$ ins. On card. On the back-board is a label inscribed: 'Mathew Prior Esq', in the handwriting of Adrian Drift, who was Prior's secretary.

G. Vertue's undated List, no. 12.

Vide note on no. 193.

191. EMBLEM OF THE UNION OF ENGLAND AND SCOTLAND, 1707.

Artist: Pierre Violier.

A circular drawing in water-colours on vellum, $3\frac{1}{2} \times 3\frac{1}{2}$ ins., a design for the reverse of a medal.

Queen Anne, personified as Minerva, the goddess of wisdom, is binding together the trunks of two olive-trees, symbols of fertility and peace. Inscribed: 'Coadunavit', i.e. she has united them; and 'Coalescunt', i.e. they grow

together. In a circumscription are the words: 'Uniit Hæc apte, nec Longum tempus, & ingens Exiit ad Cœlum ramis fœlicibus Arbos' (i.e. she has united them skilfully, and ere long a mighty tree has shot up towards heaven with prosperous boughs). *Vide* Virgil, *Georgics*, ii. 80-1. In the exergue are the words: 'Magnæ Britaniæ Regnis Unitis'.

Found, together with a description in French, among the papers of Robert Harley, who was one of the Commissioners for the Union.

A reproduction of a version of this design is found in Spink's *Numismatic Circular*, 1898, vi. 2685,¹ accompanied by an article written by A. Cahorn, of Geneva, who states that the illustration is taken from an engraving on copper which, together with an explanatory notice printed on the same sheet, was presented by the author, P. Violier, to the Council of Geneva, and is annexed to the Register of the Council for the year 1707.

192. ROBERT HARLEY, FIRST EARL OF OXFORD AND EARL MORTIMER, 1661-1724.
(Plate xxii.)

Signed on the reverse: C. Boit pinx.

Head and shoulders to sinister, clean shaven, magenta coat, lace cravat, long wig. Brown background.

Oval, $1\frac{1}{2} \times 1\frac{1}{4}$ ins. Enamel.

McKay's Inventory, 1880, no. 71.

Vide note on no. 184.

193. MATTHEW PRIOR, 1664-1721, poet and diplomatist.

Artist: Charles Boit.

Copied after the portrait painted by Rigaud at Paris in 1699, no. 237 in the Welbeck Collection of Pictures.

Head and shoulders with face held to sinister, clean shaven; magenta coat open at the neck, showing the shirt which is also open; a russet-coloured cloak over the right shoulder; dark grey hat with blue ribbon. Brown background.

Oval, $2\frac{9}{16} \times \frac{1}{8}$ ins. Enamel in gold case.

Bequeathed by Prior to Margaret Cavendish Harley: 'my own Picture in Enamail to her [i.e. Lady Henrietta Harley's] Dear Daughter Margarett'. In his account of the delivery of the enamel, Adrian Drift (Prior's Secretary) notes that it is by 'Mons^r Boett'.

Exhibited: Manchester, 1857, A 21.

Prior was on terms of close friendship with Edward Lord Harley, to whose young daughter Margaret he wrote a poetical epistle, beginning 'My noble,

¹ Also reproduced in Spink's *Numismatic Circular*, 1913, xxi. 339.

lovely, little Peggy'; and in other verses, addressed to the little girl and her mother, he says 'My Peggy I do ne'er neglect'. He appointed Lord Harley one of the executors of his will, thanking him 'for his eminent and continual friendship to me, and trusting that he will have the same concern for my memory after death, as he had for my honor whilst alive'.

194. ROBERT HARLEY, FIRST EARL OF OXFORD AND EARL MORTIMER, K.G., 1661-1724.

Artist : C. F. Zincke, 1716. Signed : C F Z (*in monogram*).

Copied after a portrait by Kneller.¹

Head and shoulders to sinister in Garter robes, clean shaven, long lace cravat, long wig. Brown background.

Oval, $2\frac{9}{16} \times 2$ ins. Enamel in gold case, the back of which is engraved with a shield of arms : within a garter, Harley and Brampton quarterly, surmounted by an Earl's coronet, and with motto 'Virtute et Fide'.

Executed in 1716. The Earl of Oxford, writing to his son, Edward Lord Harley, 7 January 1716-17, says : 'I forgot to tell you that I receiv'd a letter from Zinske that he has finish'd my Pictures ; one was a copy of the Queen's, the other my own. I beg you wil take them from him ; & particularly the Original of y^e Queen's by Petito, & be sure it is my original & not chang'd. He talks of going to my Lord Carmarthen's : if it be to draw my Dear Daughter's Picture, the original is in Town, & my Lord hath but a bad Copy he had from Hagley'. Zincke's receipt for the sum of thirty guineas in full of all accounts is at Welbeck, and it is dated 5 April 1717.

Particular of Things in the Black Ebony Cabinet, 1741, no. 16.

Exhibited : Manchester, 1857, A 26.

A replica, signed by the artist, is in the collection at Brocklesby Park.

An enamel of Robert Earl of Oxford by Zincke was bequeathed by Dean Swift to Alexander Pope. It appears to have been given to Swift by the second Earl of Oxford in 1725. (Swift's *Correspondence*, 1912, iii. 223, foot-note 3.)

195. LADY HENRIETTA CAVENDISH HARLEY, AFTERWARDS COUNTESS OF OXFORD, ob. 1755. (Plate xxii.)

Signed : C. Boit ft.

Copied after the portrait painted by Kneller, 1714, no. 62 in the Welbeck Collection of Pictures.

Head and shoulders full front, the face held slightly to dexter ; green hunting

¹ Three-quarter length in Garter robes, signed, belonging to Lord Willoughby de Broke, at Compton Verney. A replica, presented by Margaret Duchess of Portland, 1768, is in the British Museum.

dress laced with silver bands; long lace cravat; light brown wig; black hat laced with silver. Blue background.

Oval, $2\frac{1}{8} \times 1\frac{7}{8}$ ins. Enamel in gold case, the back of which is engraved with a shield of arms: Harley and Brampton quarterly, with Holles and Cavendish quarterly, in an escutcheon of pretence.

William Thomas (steward of Robert Harley, Earl of Oxford) charges the following on his account under date 7 May 1715: 'To M^r Boite for an Enamel of Lady H. Harley £25'.

Particular of Things in the Black Ebony Cabinet, 1741, no. 17. (There erroneously attributed to Zincke.)

Exhibited: Grafton Gallery, 1894. Cat., no. 434.

Vide note on no. 187.

196. EDWARD HARLEY, SECOND EARL OF OXFORD AND EARL MORTIMER, 1689-1741.

Artist: C. F. Zincke.

Head and shoulders to dexter, clean shaven, in crimson and ermine robes, long lace cravat, and long wig. Brown background.

Oval, $2\frac{11}{16} \times 2\frac{1}{16}$ ins. Enamel.

McKay's Inventory, 1880, no. 70a. (There attributed to Boit.)

For biographical note *vide* Introduction, pp. 1-3.

197. EDWARD LORD HARLEY, AFTERWARDS SECOND EARL OF OXFORD AND EARL MORTIMER, 1689-1741. (Plate XXII.)

Inscribed and signed on the back: Edward Lord Harley. C. F. Zincke pinx^t 1719.

Copied after the portrait by Michael Dahl, no. 447 in the Welbeck Collection of Pictures.

Head and shoulders to sinister, clean shaven, mauve turban-cap, mauve dressing-gown lined with green, long cravat. Light brown background.

Oval, $1\frac{11}{16} \times 1\frac{7}{16}$ ins. Enamel, in gold case, the back of which is engraved: 'Edward Lord Harley, 1719'.

G. Vertue's Cat., 1743, no. 133.

Exhibited: Manchester, 1857, A 22.

198. LADY HENRIETTA CAVENDISH HARLEY, AFTERWARDS COUNTESS OF OXFORD, ob. 1755.

Probably by C. F. Zincke.

Copied after a portrait painted in 1716 by Kneller, no. 454 in the Welbeck Collection of Pictures.

Head and shoulders nearly full face, light brown hair with one long lock

falling along the right shoulder, white dress with blue scarf on left shoulder. Light brown background.

Oval, $1\frac{1}{4} \times 1\frac{1}{16}$ ins. Enamel.

This and no. 199 appear to correspond with nos. 18 and 19 in the Particular of Things in the Black Ebony Cabinet, 1741: 'Two Enamel Pictures of the Countess of Oxford, sett in a case of Gold Enamel'. [The case is missing.]

199. LADY HENRIETTA CAVENDISH HARLEY, AFTERWARDS COUNTESS OF OXFORD, *ob.* 1755.

Probably by C. F. Zincke.

Copied after the portrait painted in 1714 by Kneller, no. 62 in the Welbeck Collection of Pictures.

Head and shoulders, the face held slightly to dexter; green hunting-dress laced with silver bands; lace cravat; light brown wig; black hat laced with silver. Brown background.

Oval, $1\frac{1}{4} \times 1\frac{1}{16}$ ins. Enamel.

Vide note on no. 198.

200. LADY HENRIETTA CAVENDISH HARLEY, AFTERWARDS COUNTESS OF OXFORD, *ob.* 1755, and HER DAUGHTER MARGARET, afterwards Duchess of Portland, 1715–85.

Artist: C. F. Zincke.

Two enamels (each $1\frac{7}{8} \times 1\frac{1}{2}$ ins.) in a gold setting ornamented with brilliants.

Lady Harley—head and shoulders, nearly full face, blue dress, and blue scarf floating behind her head. Brown background.

Copied from a portrait by Dahl.¹ At the back of the case is a shield of arms in enamel: Harley and Brampton quarterly, with Holles and Cavendish quarterly, in an escutcheon of pretence.

Her daughter—head and shoulders nearly full face, white dress, fair hair falling on left shoulder, a rose set in it on the right side, black hat with gold edge and white feather. Greenish-grey background.

Copied from the portrait by Dahl, no. 452 in the Welbeck Collection of Pictures. At the back of the case a shield of arms: quarterly Harley, Holles, Cavendish, Vere.

Particular of Things in the Black Ebony Cabinet, 1741, no. 56. (There stated to be by *Zincts*, i.e. Zincke.)

McKay's Inventory, 1880, no. 140. (Attributed to Boit.)

Exhibited: Manchester, 1857, A 53.

Grafton Gallery, 1894. Cat., no. 443.

¹ I have not ascertained whether or not this portrait is still in existence.

201. LADY MARGARET CAVENDISH HARLEY, AFTERWARDS DUCHESS OF PORTLAND, 1715-85, and HER FATHER, EDWARD HARLEY, SECOND EARL OF OXFORD AND EARL MORTIMER, 1689-1741. (Plate xxii.)

Inscribed with their names on the reverse, and signed : C. F. Zincke¹
Fecit 1727.

Double portrait. Half length figures. The young lady, in a blue dress with facings of gold and lining of pink, stands on the dexter side, holding music in her right hand. Trees and sky are behind her. Her father is seated in a red chair facing to dexter ; he wears a brown coat, which is open, showing his yellow waistcoat ; his right hand is gloved and doubled on his hip ; his left hand rests on the chair-arm. On the fourth finger is a ring set with a sapphire (the ring made to commemorate his infant son Henry who died in 1725). Behind him is a pedestal, on the front of which are the arms of Harley with motto, supporters, and coronet.

Oblong, $2\frac{3}{8} \times 3\frac{1}{8}$ ins. Enamel, in gold case.

This is probably the enamel about which Zincke wrote to Lord Oxford, 23 December 1725. *Vide* p. 54.

Welbeck Inventory, 1854, no. 107.

Exhibited : Manchester, 1857, A 52.

202. LADY MARGARET CAVENDISH HARLEY, AFTERWARDS DUCHESS OF PORTLAND, 1715-85.

Probably by C. F. Zincke.

Head and shoulders to sinister ; blue dress, with mauve scarf on her left shoulder and passing round the back ; flowers in her brown hair. Light brown background.

Oval, $1\frac{13}{16} \times 1\frac{7}{16}$ ins. Enamel.

McKay's Inventory, 1880, no. 70c. (There attributed to Boit.)

203. LADY MARGARET CAVENDISH HARLEY, AFTERWARDS DUCHESS OF PORTLAND, 1715-85.

Signed on the reverse : C. F. Zincke¹ fecit May 1733.

Also inscribed by the artist : ' Lady Margaret Cavendishe Harley '.

Head and shoulders three-quarters to sinister ; white bodice with scalloped edge ; horizontal rows of pearls in front ; an emerald at centre of bosom ; a collar of pearls and jewels passes over the shoulders, and from it there hangs under her right breast a large jewel with ruby centre ; pearl necklace with pendent pearl ; brown hair. Grey background.

¹ The initials C F are in monogram

Oval, $1\frac{3}{4} \times 1\frac{7}{16}$ ins. Enamel, set in a gilt snake case.

Painted the year before the marriage of Lady Margaret and the second Duke of Portland.

One of five miniatures (the others being nos. 204, 212, 219, and 223) bequeathed by Lady Charlotte Greville (daughter of the third Duke of Portland) to her niece Lady Ossington, and bequeathed by the latter to the sixth Duke of Portland with the 'earnest wish' that they might be considered heirlooms in the family.

No. 222 is a replica with one small variation. A second replica is (1910) in the collection at Enville Hall.

204. A LADY, *perhaps* Elizabeth Robinson, Mrs. Montagu, 1720-1800.

Probably by C. F. Zincke.

Head and shoulders, nearly full face; grey eyes; light brown hair in which there is a gold ornament set with a ruby; blue dress edged with lace, and with high, open, white frilled collar; two rows of pearls down the front of the bodice. Grey background.

Oval, $1\frac{3}{4} \times 1\frac{7}{16}$ ins. Enamel, set in a gilt snake case.

Same provenance as no. 203, *q. v.*

Elizabeth Montagu, known in youth as *Fidget*, and later as the *Queen of the Blue-stockings*, was an intimate friend and vivacious correspondent of Margaret Duchess of Portland. In 1740 Zincke painted an enamel of her in the character of Anne Boleyn (engraved by R. Cooper, 1809).

205. LADY MARGARET CAVENDISH HARLEY, DUCHESS OF PORTLAND, 1715-85.

Inscribed with her name on the reverse, and signed: C. F. Zincke pinx^t 1738.

Head and shoulders to sinister, white dress, a ruby with three pearls at the bosom, a brown fur over her shoulders, pearl necklace attached to which are a blue stone set with pearls and a blue stone of crescent shape; pearl drop in right ear, brown hair falling behind to shoulders, pearls entwined at the back. Light brown background. The whole within a blue border. Back of dark blue enamel.

Oval, $2 \times 1\frac{9}{16}$ ins. Enamel.

List, 1832, no. 78.

Engraved by George Vertue, 1739; also by Joseph Brown, 1861, for Mrs. Delany's *Autobiography and Correspondence*, ii. 293; also, in reverse, very badly, by J. Barlow. Exhibited: Manchester, 1857, C 7.

206. WILLIAM BENTINCK, SECOND DUKE OF PORTLAND, 1709-62.

Inscribed with his name on the reverse, and signed: C. F. Zincke
pinx^t 1738.

Head and shoulders to dexter, brown coat, with facings of silver lace, yellow lining, brown hair tied behind with black ribbon, clean shaven. Light brown background. The whole within a blue border. Back of light blue enamel.

Oval, $2 \times 1\frac{9}{16}$ ins. Enamel.

List, 1832, no. 79.

Engraved by George Vertue, 1739.

Exhibited: Manchester, 1857, C 12.

Thomas Hearne (*Diary*, 1869, iii. 147) notes, under date 19 July 1734, that the second Duke of Portland 'is reported to be the handsomest man in England. The young lady his wife is also very handsome. The princess Amelia, daughter of the present k. George II, is said to have been wonderfully in love with him, and would fain have had him if she could'. He became F.R.S. in 1739, and K.G. in 1741. He succeeded his father in the dukedom in 1726, and on the 11th July 1734 he married Lady Margaret Cavendish Harley.¹

207. WILLIAM HENRY CAVENDISH BENTINCK, MARQUESS OF TITCHFIELD, afterwards third Duke of Portland, 1738-1809. (Plate xxii.)

Inscribed with his name on the reverse, and signed: C. F. Zincke²
ad Vivum pinx^t 1742.

Half length, standing to sinister, right hand outstretched, pointing with the first finger, fawn coat with white frilled collar, black cap under left arm. Background, greenish-grey. The whole within a blue border. Back of dark blue enamel.

Oval, $2 \times 1\frac{9}{16}$ ins. Enamel.

List, 1832, no. 81.

Engraved by Joseph Brown, 1861, for Mrs. Delany's *Autobiography and Correspondence*, ii. 132.

Exhibited: Manchester, 1857, C 11.

The third Duke of Portland was Lord Chamberlain of the Household, 1765-6; Lord Lieutenant of Ireland, April-December, 1782; and Prime Minister, April-December 1783, and 1807-9. In 1792 he became Chancellor of the University of Oxford, and he was elected K.G. in 1794. In 1801 the King granted him licence that, in commemoration of his descent from the

¹ The first Duke of Portland, and the second Duke until 1741, used the motto *Quo fata vocant*, but in the latter year (Collins, *Peerage*, 1741, i. 436) we find *Craignez honte* recorded as the motto of the family. It had previously been used by the Westons, Earls of Portland.

² The initials C F are in monogram.

Cavendish Dukes of Newcastle, and in compliance with a direction contained in the will of his maternal grandmother, Henrietta Countess of Oxford, he might use the surname Cavendish in addition to that of Bentinck, and might bear the arms of Cavendish quarterly with those of Bentinck. He succeeded his father in the dukedom in 1762, and in 1766 he married Lady Dorothy Cavendish, daughter of the fourth Duke of Devonshire.

208. LADY ELIZABETH CAVENDISH BENTINCK, AFTERWARDS VISCOUNTESS WEYMOUTH AND MARCHIONESS OF BATH, 1735-1825, eldest daughter of the second Duke of Portland.

Inscribed with her name on the reverse, and signed: C. F. Zincke¹
ad Vivum pinx^t 1740.

Half length figure, full front, with face held slightly to dexter; pearls entwined in her brown hair; white dress embroidered with flowers, a wreath in her hands. Grey background. The whole within a blue border. Blue enamel back.

Oval, $2 \times 1\frac{9}{16}$ ins. Enamel.

List, 1832, no. 83.

Exhibited: Manchester, 1857, C 13.

Grafton Gallery, 1894. Cat., no. 439.

Lady Elizabeth married, 22 May 1759, Thomas Thynne, third Viscount Weymouth, who was created Marquess of Bath in 1789. She was a Lady of the Bedchamber to Queen Charlotte, 1761-93, and Mistress of the Robes, 1793-1818.

209. LADY MARGARET CAVENDISH BENTINCK, 1739-56, third daughter of the second Duke of Portland.

Inscribed with her name on the reverse, and signed: C. F. Zincke¹
ad Vivum pinx^t 1744.

Half length figure, full front, with face held slightly to dexter, hands crossed, light brown hair in which is a blue ribbon with a blue rosette, blue dress, white pinafore. Brown background. The whole within a blue border. Blue enamel back.

Oval, $2 \times 1\frac{9}{16}$ ins. Enamel.

List, 1832, no. 85.

Exhibited: Manchester, 1857, C 1.

Grafton Gallery, 1894. Cat., no. 440.

¹ The initials C F are in monogram.



197
SECOND EARL OF OXFORD
C. F. ZINCKE, 1719



195
HENRIETTA COUNTESS OF OXFORD
C. BOIT



201
SECOND EARL OF OXFORD AND HIS DAUGHTER MARGARET
C. F. ZINCKE, 1727



207
THIRD DUKE OF PORTLAND
C. F. ZINCKE, 1742



192
FIRST EARL OF OXFORD
C. BOIT



211
LORD EDWARD BENTINCK
LUCIUS BARBER, 1749

210. LADY HENRIETTA CAVENDISH BENTINCK, AFTERWARDS COUNTESS OF STAMFORD, 1737-1827, second daughter of the second Duke of Portland.

Inscribed with her name on the reverse, and signed: C. F. Zincke¹
ad Vivum pinx^t 1741.

Half length figure, nearly full front, a partly-open fan in her hands, white cap, pink dress, white pinafore, pearl necklace. Grey background. The whole within a blue border. Blue enamel back.

Oval, $2 \times 1\frac{9}{16}$ ins. Enamel.

List, 1832, no. 84.

Exhibited: Manchester, 1857, C 10.

Lady Henrietta married, 28 May 1763, George Harry Grey, Lord Grey of Groby, who became fifth Earl of Stamford in 1768. Both she and her sister Elizabeth attained the age of ninety years.

211. LORD EDWARD CHARLES CAVENDISH BENTINCK, 1744-1819, second son of the second Duke of Portland. (Plate XXII.)

Inscribed with his name on the reverse, and signed: L. Barber ad Vivum pinx^t 1749.

Half length figure standing slightly to sinister, right hand on hip, left hand thrust in the breast of his mole coat; a purple cloak over his left arm passes around him. Grey background. The whole within a blue border. Dark blue enamel back.

Oval, $2\frac{1}{16} \times 1\frac{5}{8}$ ins. Enamel.

List, 1832, no. 82.

Exhibited: Manchester, 1857, C 14.

212. LADY ELIZABETH CAVENDISH BENTINCK, VISCOUNTESS WEYMOUTH, AFTERWARDS MARCHIONESS OF BATH, 1735-1825.

Head and shoulders to sinister, white dress, with pale blue diaphanous scarf over right shoulder, and ermine cloak over left shoulder, black hair in which are blue ribbons, pearl drop in right ear. Blue stippled background.

Oval, $1\frac{1}{4} \times 1\frac{1}{16}$ ins. On ivory. In a gilt snake case.

Same provenance as no. 203, *q. v.*

In the collection of the Marquess of Bath at Longleat there is a pastel portrait closely resembling this miniature.

Vide note on no. 208.

¹ The initials C F are in monogram.

213. WILLIAM BENTINCK, SECOND DUKE OF PORTLAND, 1709-62.

Artist : C. F. Zincke.

Head and shoulders to sinister ; maroon velvet coat which is open, showing the yellow embroidered waistcoat and the lace front of the shirt ; powdered hair tied behind with black ribbon ; clean shaven. Brown background.

Oval, $1\frac{3}{4} \times 1\frac{3}{8}$ ins. Enamel.

Given to the Duke's eldest daughter, Lady Elizabeth Bentinck, Marchioness of Bath.

Given by her to her son Lord Carteret, and left by him to his nephew, Lord John Thynne, of Haynes Park. Sold with the Thynne Heirlooms at Christie's, 18 May 1911, Cat., no. 55 ('by Zincke'), and then purchased by the sixth Duke of Portland, together with nos. 214 to 218 and no. 280.

Vide note on no. 206.

214. LADY MARGARET CAVENDISH HARLEY, DUCHESS OF PORTLAND, 1715-85.

Artist : C. F. Zincke.

Head and shoulders to sinister ; bright blue dress edged with lace ; strings of pearls slantwise down the front ; ermine cloak seen on left arm and behind right shoulder ; pearl necklace with pendent pearl in the shape of a dolphin,¹ surmounting another pearl ; pearl drop in right ear ; brown hair in which pearls are entwined. Grey background.

Oval, $1\frac{1}{2} \times 1\frac{3}{8}$ ins. Enamel.

Same provenance as no. 213, *q. v.* Thynne Heirlooms Catalogue (Christie's), 18 May 1911, no. 52. There stated to be by Zincke.

This is probably the portrait mentioned by Mrs. Donnellan in a letter to Elizabeth Robinson, dated April 1740 (*Letters of Mrs. Elizabeth Montagu*, 1809, i. 106) : 'I saw the Dutchess of Portland yesterday morning at Zinke's, where she and Mrs. Pendarvis² are sitting for their pictures'.

215. LADY MARGARET CAVENDISH HARLEY, DUCHESS OF PORTLAND, 1715-85. (Plate xxiii.)

Artist : C. F. Zincke.

Head and shoulders nearly full face ; black dress ; black gauze veil depending behind the head to the shoulders ; in her hair a circlet of pearls and jewels ; two necklaces of pearls and jewels ; to the upper one are attached a blue stone set in pearls, and a blue stone of crescent shape ; from the lower there hangs a pearl

¹ This pearl was given to the Duchess by her father, Edward Harley, second Earl of Oxford. He had purchased it from George Hay, on whose bill, 20 January 1719-20, it is charged as 'a Pearl, shape of a Dolphin £50'.

² Afterwards Mrs. Delany.

in the shape of a dolphin,¹ surmounting another pearl; passing over the left shoulder and fastened at the bosom is a rich collar set with pearls and stones of divers colours. Grey background.

Oval, $1\frac{1}{8} \times 1\frac{3}{8}$ ins. Enamel.

Same provenance as no. 213, *q. v.* Thynne Heirlooms Catalogue (Christie's), 18 May 1911, no. 51. There stated to be by Zincke.

216. LADY HENRIETTA CAVENDISH BENTINCK, AFTERWARDS COUNTESS OF STAMFORD, 1737-1827. (Plate XXIII.)

Artist: Nathaniel Hone. Signed: 1758 N H (*conjoined in cipher*).

Head and shoulders three-quarters to sinister; blue ribbon in her dark hair; a diaphanous blue scarf is folded across the shoulders and bosom; blue necklace; pearl drop in right ear. Olive background.

Oval, $1\frac{1}{4} \times 1$ in. Enamel.

Same provenance as no. 213, *q. v.* Thynne Heirlooms Catalogue (Christie's), 18 May 1911, no. 54.

217. LADY ELIZABETH CAVENDISH BENTINCK, AFTERWARDS MARCHIONESS OF BATH, 1735-1825, eldest daughter of the second Duke of Portland.

Inscribed with her name on the reverse, and signed: C. F. Zincke² pinx^t 1739.

Half length figure to dexter, left hand in front of her; right hand raised, holding a rose; brown hair; pearl necklace; blue dress; white lace pinafore. Grey background.

Oval, $2 \times 1\frac{9}{16}$ ins. Enamel.

Same provenance as no. 213, *q. v.* Thynne Heirlooms Catalogue (Christie's), 18 May 1911, no. 50.

218. WILLIAM HENRY CAVENDISH BENTINCK, MARQUESS OF TITCHFIELD, AFTERWARDS THIRD DUKE OF PORTLAND, 1738-1809.

Head and shoulders to dexter, in academical cap, gown and bands. Grey background.

Oval, $1\frac{1}{4} \times 1$ in. Enamel.

This, and its replica, no. 223, are copied from a pastel portrait, no. 354 in the Welbeck Collection of Pictures.

Same provenance as no. 213, *q. v.* Thynne Heirlooms Catalogue (Christie's), 18 May 1911, no. 55.

Vide note on no. 207.

¹ *Vide* no. 214 (foot-note 1).

² The initials C F are in monogram.

219. LADY DOROTHY CAVENDISH, DUCHESS OF PORTLAND, 1750-94.

Artist : Ozias Humphry.

Inscribed and signed on paper at the back : the . . chess of Portlan
 . . . H. p^t 1772.¹

Head and shoulders, the head held slightly to dexter ; grey dress with pale pink lining ; brown hair massed on top of head. Brown background.

Oval, $1\frac{3}{4} \times 1\frac{3}{8}$ ins. On ivory. In a gilt snake case.

Same provenance as no. 203, *q. v.*

Lady Dorothy Cavendish, daughter of the fourth Duke of Devonshire, became the wife of the third Duke of Portland, 8 November 1766.

220. LADY MARY WORTLEY MONTAGU, 1689-1762.

Inscribed with her name on the reverse, and signed : C. F. Zincke²
 pinx^t 1738.

Head and shoulders, the face held to dexter ; blue bodice cut to a V-shape at the bosom where the orange lining is seen ; it is fastened on each shoulder by a clasp consisting of six pearls ; dark brown hair falling to the left shoulder ; a tiny curl at the left temple ; pearl drop in left ear ; pearl necklace. Light brown background. The whole within a blue border. Back of blue enamel.

Oval, $2 \times 1\frac{9}{16}$ ins. Enamel.

In a book of the Countess of Oxford's disbursements, under date 29 December 1739, there is an item of £42 to 'Mr Zinke for 2 Pictures' [perhaps nos. 220 and 221].

List, 1832, no. 80.

Engraved by George Vertue, 1739 ; also by Joseph Brown, 1861, for Mrs. Delany's *Autobiography and Correspondence*, iii, frontispiece.

Exhibited : Manchester, 1857, C 8.

Lady Mary was the daughter of Evelyn Pierrepont, Duke of Kingston, and his first wife. In 1712 she married Edward Wortley Montagu, and four years later she accompanied him to the east, he having been appointed ambassador to the Porte. At Adrianople she observed the practice of inoculation for the smallpox, and she was instrumental in introducing the practice into England.

221. JOHN VERNEY, MASTER OF THE ROLLS, 1699-1741.

Inscribed with his name on the back, and signed : C. F. Zincke¹ ad
 Vivum pinx^t 1739.

Head and shoulders to dexter in official robes, lace cravat, long grey wig, clean shaven. Dark brown background. The whole within a blue border.

¹ The missing letters were evidently cut off when the paper was trimmed to an oval shape.

² The initials C F are in monogram.

Oval, $2 \times 1\frac{9}{16}$ ins. Enamel.

Welbeck Inventory, 1854, no. 57.

Exhibited: Manchester, 1857, C 9.

John Verney was the youngest son of the twelfth (fourth) Lord Willoughby de Broke. He was Master of the Rolls from 1738 until his death, and he married Abigail, daughter of Auditor Edward Harley, in 1724. A three-quarter length portrait of him, seated, by Allan Ramsay, is at Compton Verney. It was engraved by G. Vertue.

222. LADY MARGARET CAVENDISH HARLEY, AFTERWARDS DUCHESS OF PORTLAND, 1715-85.

Artist: C. F. Zincke, 1733.

A replica of no. 203, *q. v.*, save that the large jewel depending under her right breast has a sapphire (instead of a ruby) centre.

Oval, $1\frac{3}{4} \times 1\frac{7}{16}$ ins. Enamel set in gold; shagreen back with gold studs.

McKay's Inventory, 1880, no. 138.

223. WILLIAM HENRY CAVENDISH BENTINCK, MARQUESS OF TITCHFIELD, afterwards third Duke of Portland, 1738-1809.

A replica of no. 218, *q. v.*

Oval, $1\frac{5}{16} \times 1\frac{1}{16}$ in. Enamel in a gilt snake case.

Same provenance as no. 203, *q. v.*

224. LADY DOROTHY CAVENDISH, AFTERWARDS DUCHESS OF PORTLAND, 1750-94.

Artist: Gervase Spencer. Signed: G S 1751.

A young child, head and shoulders very slightly to sinister; fair hair, white dress. Blue stippled background.

Oval, $1\frac{3}{8} \times 1\frac{1}{16}$ in. On ivory, in gold setting.

Welbeck Inventory, 1854, no. 102: 'A child in a white dress'.

Exhibited: Manchester, 1857, A 39.

225. LADY DOROTHY CAVENDISH, DUCHESS OF PORTLAND, 1750-94.

Probably by Samuel Cotes.

Copied after the pastel portrait painted in 1767 by Francis Cotes, no. 355 in the Welbeck Collection of Pictures.

Head and shoulders to sinister; black dress; a pink frill round her neck; brown hair dressed in a knot at the top of the head; pearls entwined in it; jewel in her right ear. Olive background.

Oval, $1\frac{9}{16} \times 1\frac{5}{16}$ ins. On ivory. Gold case.

Given by Dorothy Duchess of Portland to her friend Miss Mary Anderson (daughter of Sir Edmund Anderson, of Kilwick), at whose death it passed to her nephew, the Rev. Sir Charles John Anderson. From him it passed to his son, Sir Charles Henry John Anderson, of Lea, by whom it was, 29 January 1871, given to the fifth Duke of Portland, in the hope that it might find 'a place amongst the Welbeck miniatures'.

McKay's Inventory, 1880, no. 226. (There attributed to Shelley.)

The technique is very similar to that of a miniature by Samuel Cotes at Castle Howard, representing Lady Frances Radcliffe, signed: S C 1770.

226. A LADY, *probably* Lady Dorothy Savile, Countess of Burlington, 1699-1758.

Head and shoulders nearly full face, left eyelid drooping a little; white chemisette covered on her right side by red dress. Brown background.

Oval, $1\frac{1}{2} \times 1\frac{1}{4}$ ins. Gold setting, glass at back enclosing plaited hair.

Welbeck Inventory, 1854, no. 61. (Described, not named.)

Exhibited: Manchester, 1857, A 40.

Lady Dorothy Savile, daughter of William Savile, Marquess of Halifax, was the wife of Richard Boyle, third Earl of Burlington, the mother of Charlotte Elizabeth Marchioness of Hartington, and the grandmother of Dorothy Duchess of Portland. She was Lady of the Bedchamber to Queen Caroline, consort of King George II.

227. WILLIAM CAVENDISH, FIFTH DUKE OF DEVONSHIRE, 1748-1811.

Artist: Nathaniel Hone. Signed: N H (*conjoined*) 1765.

Head and shoulders to sinister; blue coat unbuttoned; fair hair tied behind with black ribbon. Olive background.

Oval, $1\frac{1}{4} \times 1\frac{1}{16}$ ins. Enamel.

The fifth Duke of Devonshire was the brother of Dorothy Duchess of Portland, who writes to her husband, 9 May 1769: 'Dr. Hinchliffe . . . says he does not know any Body that Enamels well. Hone he thinks the best, but cannot recommend him as a Capital one by any means. It was Hone who did the Picture of my Brother which I wear in a Bracelet, & surely that is a most shocking thing'.

228. LORD JOHN CAVENDISH, 1732-96.

Artist : Gervase Spencer. Signed : G. S. 1748.

Head and shoulders to dexter, with gaze directed to spectator ; pale blue coat. Blue stippled background.

Oval, $1\frac{1}{2} \times 1\frac{1}{4}$ ins. On ivory. In a silver filigree case.¹

Lord John's portrait by Reynolds, engraved by J. Grozer, agrees well with this miniature.

List, 1890, no. 209. (Called in error 'The grandfather of the present Marquis of Cholmondeley'.)

Lord John Cavendish, son of the third Duke of Devonshire, was Chancellor of the Exchequer, 1782-3. He was described by Edmund Burke as 'a man who would have adorned the best of commonwealths at the brightest of its periods', and Selwyn called him 'the learned canary bird' on account of the smallness of his stature.

229. LORD RICHARD CAVENDISH, 1752-81, brother of Dorothy Duchess of Portland. (Plate xxiii.)

Signed : W. Pether, 1770.

Head and shoulders, the face held to sinister ; maroon coat and waistcoat, white stock ; fair hair. Light brown stippled background.

Oval, $2\frac{3}{16} \times 1\frac{3}{4}$ ins. On ivory.

Welbeck Inventory, 1854, no. 214.

Exhibited : Burlington Fine Arts Club, 1889, xxxii. 18.

Lord Richard Cavendish was M.P. for Lancaster, 1773-80, and for Derbyshire, 1780-1. Edmund Burke, writing to the third Duke of Portland, 11 October 1781, says : 'If ever any one man had Virtues to redeem a bad age, it was Lord Richard Cavendish'.

230. LADY DOROTHY BOYLE, COUNTESS OF EUSTON, 1724-42.

Head and shoulders, the face held slightly to dexter ; flowers in her dark brown hair, one long lock of which falls on her right shoulder ; white drapery, tinged with yellow on the right shoulder, pearls at the bosom. Background, blue with darker striations.

Oval, $1\frac{1}{2} \times 1\frac{1}{4}$ ins. Gold case, engraved with monogram D B (duplicated).

Welbeck Inventory, 1854, no. 118. (Described, not named.)

Exhibited : Manchester, 1857, A 42.

A replica is in the collection of the Duke of Devonshire. A second replica, set in a bloodstone box, belongs to Viscount Galway, at Serlby Hall.

¹ The case was given by Mr. H. J. Pfungst, F.S.A., 17 May 1911.

These miniatures appear to be copied from a portrait in pastel at Chatsworth.

Lady Dorothy Boyle, daughter of the third Earl of Burlington, was wife of George Fitzroy, Earl of Euston, and elder sister of Charlotte Elizabeth Marchioness of Hartington, who was mother of Dorothy Duchess of Portland. By her mother Lady Euston was described as 'the admiration of all who saw her, the delight of all who knew her', and Lady Oxford¹ writes: 'Every person I heard mention Lady Euston thinks she merits the character her mother has given her'. After the death of her daughter Lady Burlington drew her picture from memory, and it was engraved in mezzotint.

231. ELIZABETH GUNNING, DUCHESS OF HAMILTON AND DUCHESS OF ARGYLL, 1734-90, the wife of two Dukes and the mother of four.

Head and shoulders slightly to dexter; pale blue dress, white lace fichu tied at the bosom with white ribbons, white cap tied under the chin; over the cap a thin black scarf loosely tied at the bosom. Greenish-grey background.

Oval, $1\frac{13}{16} \times 1\frac{1}{4}$ ins. On ivory. Gold case.

A memorandum in the handwriting of Viscountess Ossington, dated March 1880, mentions this as one of the miniatures purchased by her brother, the fifth Duke of Portland, and attributes it to Cotes.

232. LADY ANNE CAMPBELL, COUNTESS OF STRAFFORD, 1715-85 (daughter of the second Duke of Argyll, married in 1741 William Wentworth, second Earl of Strafford of the second creation).

Copied after a portrait by Reynolds at Wentworth Castle.²

Head and shoulders, the head inclined to dexter; dark hair entwined with pearls and blue ribbon, a double plait falling in front of the right shoulder; pearl drop in left ear; white dress with a ruby at centre of bosom; round the neck a black ribbon with row of pearls. Grey background.

Oval, $1\frac{5}{16} \times 1\frac{1}{16}$ ins. On ivory. Modern gilt case.

List, 1890, no. 203: 'A Lady after Cotes or Reynolds'.

A duplicate is (1910) in the collection of Mr. James Ward Usher, of Lincoln. Another, showing a little more of the figure, is at Milton Park.

¹ Letter to Lady Mary Wortley Montagu, 18 August 1744.

² The portrait was engraved by James McArdell in 1762. A small copy of the picture is in the collection of the Earl of Dartmouth at Patshull.

233. LADY KATHERINE HYDE, DUCHESS OF QUEENSBERRY, *ob.* 1777.

Artist: Margaret Bingham, Countess of Lucan. Signed on the reverse: Copy'd from Zinke by M. Lucan.

The original by Zinke is no. O 13 in the collection at Montagu House.

Head and shoulders, nearly full face; pale grey bodice; long loose fair hair falling behind, and in front of the right shoulder. Olive background.

Oval, $1\frac{7}{8} \times 1\frac{9}{16}$ ins. On ivory.

Formerly set inside a tortoiseshell tabatière belonging to her husband, Charles Douglas, third Duke of Queensberry, the lid of which is inlaid with his initials 'C Q' under a ducal coronet. (This tabatière is at Welbeck Abbey.)

McKay's Inventory, 1880, no. 16. (Called in error Duchess of Montagu.)

Lady Katherine Hyde, Prior's 'Kitty', described her own character in these words: 'If anybody has done me an injury, they have hurt themselves more than me. If they give me an ill name (unless they have my help) I shall not deserve it. If fools shun my company, it is because I am not like them'.

234. *Called* Princess Lubomirska, *née* Princess Csartoryska.

Head and shoulders, nearly full face; white dress with blue bows; a blue mantle over the left shoulder passes round her back; yellow drapery embroidered with flowers on her right shoulder; short powdered hair in curly furrows, blue flowers in front and a dark aigrette behind; white lace round the neck with a small blue bow in the centre. Greenish-grey background.

Oval, $1\frac{13}{16} \times 1\frac{7}{16}$ ins. On ivory. Gold case.

A memorandum in the handwriting of Viscountess Ossington, dated March 1880, mentions this as 'Miniature of a Lady unknown found at Welbeck'.

McKay's Inventory, 1880, no. 256: 'probably M^{me} Victoire'.

List, 1890, no. 176: 'Madame Victoire'. This was erased and a note substituted to the effect that Countess Hélène Potocka, when at Welbeck, 28 July 1895, stated that she recognized the portrait as that of 'Princesse Lubomirska, née Princesse Csartoryska, arrière-grand'mère de Joseph Potocki'.

Among the Welbeck MSS. there is a letter from the Princess Csartoryska Lubomirska, 5 March 1768, introducing a hautboy-player to the third Duke of Portland.

There is some facial resemblance between this miniature and Pompeo Batoni's portrait of Georgiana Countess Spencer, at Althorp.

235. PHILIP DORMER STANHOPE, FOURTH EARL OF CHESTERFIELD, 1694-1773, and his natural son, PHILIP STANHOPE, 1732-68. (Plate XXIII.)

Two miniatures placed back to back in one setting.

Artist: John Smart. Each signed: J. S. 1764.

The Earl—head and shoulders, with face held slightly to dexter; clean shaven, grey wig; blue coat and waistcoat. Olive background. The son—head and shoulders to dexter; red coat and waistcoat; clean shaven, short grey wig tied behind with black ribbon. Olive background.

Oval, each $1\frac{3}{8} \times 1\frac{3}{16}$ ins. On ivory.

A memorandum in the handwriting of Viscountess Ossington, dated March 1880, states that this was purchased by her brother, the fifth Duke of Portland.

236. MARGARET DUNDAS, MRS. SCOTT, *ob.* 1797.

Half length figure to dexter, seated at a table on which her right elbow rests, the hand being raised to support the face, left hand not seen; abundant powdered hair in curls to shoulders; white dress, pink waistband and pink ribbons on the sleeve. Pale background shading into blue.

Rectangular, $3\frac{9}{16} \times 2\frac{13}{16}$ ins. On ivory.

Margaret Dundas, daughter of Robert Dundas, of Arniston, became in 1773 the second wife of General John Scott of Balcomie. Henrietta Duchess of Portland was her eldest daughter.

237. HENRIETTA SCOTT, DUCHESS OF PORTLAND, 1774-1844. (Plate XXIII.)

Artist: Richard Cosway.

Inscribed and signed on the reverse: Miss Har. Scott © 1785.

Head and shoulders, full face; hair in curls to shoulders; pale pink hat with pink ribbons loosely tied at the bosom, white dress. Pale blue background.

Oval, $1\frac{1}{16} \times 1\frac{5}{8}$ ins. On ivory. Gold setting, engraved: 'Henrietta Scott Born 29 April 1774'. Plaited hair at the back.

Given to the fifth Duke of Portland by John Archibald Murray, Lord Murray, who wrote, 31 January 1855: 'Lord Murray found in his late brother's repositories two very handsome miniatures of Miss Scott, afterwards Duchess of Portland. He supposes that one of them had been given to his father, the late Lord Henderland, who was one of her guardians, and the other to his sister, who was her relation, and died some years ago. Lord Murray will be happy to send one or both of these miniatures to the Duke of Portland, or to any member of his family whom he may name'. As the two miniatures were identical, the Duke accepted only one of them.

Illustrated: Dr. Williamson's *Portrait Miniatures*, 1904, plate LVI.

Exhibited: Grafton Gallery, 1894. In one edition of the Cat., no. 432.



229
LORD RICHARD CAVENDISH
W. PETHER, 1770



215
MARGARET DUCHESS OF PORTLAND
C. F. ZINCKE



235
FOURTH EARL OF CHESTERFIELD AND HIS SON
J. SMART, 1764



216
HENRIETTA COUNTESS OF STAMFORD
NATHANIEL HONE, 1758



237
HENRIETTA DUCHESS OF PORTLAND
R. COSWAY, 1785

For a replica, *vide* no. 272.

Henrietta, eldest daughter of General John Scott of Balcomie, married, 4 August 1795, William Henry Cavendish Bentinck, Marquess of Titchfield, who became fourth Duke of Portland in 1809. He assumed 'Scott' as a final surname.

238. HENRIETTA SCOTT, MARCHIONESS OF TITCHFIELD, AFTERWARDS DUCHESS OF PORTLAND, 1774-1844.

Artist: Andrew Plimer.

Head and shoulders three-quarters to dexter; powdered hair (in which a white fillet is entwined) falling loosely upon shoulders; white dress. Background, white shaded with blue.

Oval, $2\frac{9}{16} \times 2\frac{1}{8}$ ins. On ivory. Gold setting, with a lock of brown hair at back.

McKay's Inventory, 1880, no. 235.

Illustrated: Dr. Williamson's *Andrew and Nathaniel Plimer*, 1903.

Dudley Heath's *Miniatures*, 1905, p. 172.

Exhibited: Grafton Gallery, 1894. In one edition of the Cat., no. 433.

For a very similar miniature, *vide* no. S 15.

239. GEORGIANA AUGUSTA FREDERICA SEYMOUR, AFTERWARDS LADY CHARLES BENTINCK, 1782-1813.

Artist: Andrew Plimer, 1792.

A young girl, bust, full face; brown hair, brown eyes; coral necklace. Very pale greyish-blue background.

Oval, $1\frac{1}{2} \times 1\frac{3}{16}$ ins. On ivory. Set in a circular gilt plaque.

Exhibited by the artist: Royal Academy, 1792, no. 288, as 'Portrait of a young lady'. List, 1890, no. 200. (Without name.)

As a child she was known as Miss Elliott, but subsequently changed her name to Seymour. The entry of her baptism in the Parish Register of Marylebone is quoted in Graves and Cronin's *Sir Joshua Reynolds*, p. 1407: 'July 30, 1782. Georgiana Augusta Frederica Elliott, Daughter of His Royal Highness George Prince of Wales and Grace Elliott—b. 30 March', but the date of her birth is given as March 31 on a tortoiseshell plaque which is at Welbeck. She was Lord Charles Bentinck's first wife, the date of the marriage being 21 September 1808.

240. LORD CHARLES BENTINCK, 1780-1826.

Head, full face, supported by right hand, clean shaven, black hair, blue coat, lace collar. Pale blue background.

Square, $\frac{15}{16} \times \frac{15}{16}$ in. On ivory. In a gold locket, with lock of hair in opposite compartment. On the back of the case is the monogram W. C. B. = William Charles Bentinck.

Apparently a reduced version of no. 241, *q. v.*

List, 1890, no. 208.

241. LORD CHARLES BENTINCK, 1780-1826, AND HIS FIRST WIFE, GEORGIANA AUGUSTA FREDERICA SEYMOUR, 1782-1813.

Two miniatures in a tortoiseshell case.

Lord Charles—head and shoulders, full face supported by right hand, clean shaven, blue coat, lace collar with long tassels. Background, grey and blue of varying shades.

Lady Charles—head and shoulders, face turned to dexter, white lace dress. Brown hair flat on top of head, gathered into a knot behind. Background, as in the companion miniature.

Each oval, $2\frac{9}{16} \times 1\frac{5}{8}$ ins. On card.

List, 1890, no. 199.

Lord William Charles Augustus Cavendish Bentinck, son of the third Duke of Portland, married (1) in 1808, Georgiana A. F. Seymour, and (2) in 1816, Anne Wellesley, Lady Abdy. He was grandfather of the sixth Duke of Portland.

A miniature of the first Lady Charles Bentinck (three-quarter length) by Mrs. Mee, painted in 1813, is at Windsor Castle. Another (half length), copying music, is in the collection of the Earl of Jersey.

242. ANNE WELLESLEY, LADY CHARLES BENTINCK, *ob.* 19 March 1875, in her eighty-eighth year.

Probably by Anne Mee.

Head and shoulders, very nearly full face, white dress, dark brown hair in short clustered curls over the head and with long plaits falling over each shoulder. Brown stippled background.

Oval, $3\frac{5}{16} \times 2\frac{3}{4}$ ins. On ivory. Gold setting. Lock of hair at the back.

Anne Wellesley was the daughter of Richard Marquess Wellesley and Hyacinthe Gabrielle Roland. She married (1) in 1806, Sir William Abdy, and (2) in 1816, Lord Charles Bentinck.

A miniature of her when Lady Abdy, represented as a Bacchante, was painted by Mrs. Mee in 1813. It is at Windsor Castle.

243. ANNE WELLESLEY, LADY CHARLES BENTINCK, *ob.* 1875.

Head and shoulders to dexter, with face turned over her left shoulder looking towards the spectator ; black hair, parted in the middle, short curls over the ear, a long lock falling behind the neck, green dress. Background, black on the dexter, a crimson curtain on the sinister.

Oval, $3\frac{3}{16} \times 2\frac{11}{16}$ ins. On ivory. Gilt setting.

Inscribed on the back in a handwriting that resembles that of Lord Charles Bentinck : 'Lady Charles Bentinck by Sir T. Lawrence'.

Purchased by the sixth Duke of Portland from H. Beville, Dundee, June 1904.

244. THE PRINCESS CHARLOTTE, 1796-1817, daughter of George Prince of Wales, afterwards George IV, and wife of Prince Leopold of Saxe-Coburg.

Head and shoulders slightly to sinister, flaxen hair, pale grey drapery. Background, bluish-grey with horizontal striations.

Oval, $3\frac{1}{2} \times 2\frac{3}{4}$ ins. On ivory.

Probably acquired by the fifth Duke of Portland.

List, 1890, no. 196.

245. LADY CHARLOTTE CAVENDISH-BENTINCK, AFTERWARDS VISCOUNTESS OSSINGTON, 1806-89.

Signed : Varaker.

Nearly half length, full face, white dress frilled at the neck, short sleeves, a grey ribbon tied beneath the bosom, brown hair in a coil at the crown, and disposed in clusters of short curls over the ears ; gold necklace set with blue stones. Brown background.

Oval, $3 \times 2\frac{1}{2}$ ins. On ivory. At the back is a paper inscribed by her mother Henrietta Duchess of Portland : 'Lady Charlotte Bentinck, 1819'.

List, 1890, no. 202.

Lady Charlotte Bentinck, third daughter of the fourth Duke of Portland, was married, 14 July 1827, to John Evelyn Denison, who was created Viscount Ossington in 1872, when he retired from the Speakership of the House of Commons.

246. WILLIAM CAVENDISH, FIRST DUKE OF NEWCASTLE, K.G., 1593¹-1676.

Head and shoulders, face turned to sinister ; buff coat crossed diagonally from left to right by the blue ribbon of the Order of the Garter ; plain falling collar with two short tassels, light brown wig, small tuft under lower lip. Dark brown background.

Oval, $2\frac{5}{8} \times 2\frac{1}{16}$ ins. In oils. Gilt case, with label on the back inscribed by the second Earl of Oxford : 'Wm. Duke of Newcastle'.

G. Vertue's Cat., 1743, no. 117.

¹ *Viae* oot-note to no. 156.

247. LADY JANE CHEYNE, 1621-69.

Head and shoulders to sinister, white dress, a jewel set with pearls at the centre of the bosom, blue scarf on the right shoulder, pearl drop in each ear, pearl necklace, brown hair flat on top of the head, falling in curls by the sides to the shoulders, strings of pearls entwined at back. Black background.

Oval, $2\frac{1}{8} \times 1\frac{3}{4}$ ins. In oils, on copper. Gilt case, upon which is a label inscribed by the second Earl of Oxford: 'Lady Jane Cheney'.

G. Vertue's Cat., 1743, no. 170.

Lady Jane Cavendish, eldest daughter of the first Duke of Newcastle, was in charge of Welbeck at the time of the Civil War, and by her 'care and industry' succeeded in saving some hangings and pictures which her father greatly valued, 'the Pictures being drawn by Van Dyke,' as is related by Margaret Duchess of Newcastle.¹ In 1654 she married Charles Cheyne of Cogenho, who was created Viscount Cheyne of Newhaven after her death.

248. LADY ELIZABETH CAVENDISH, COUNTESS OF BRIDGEWATER, ob. 1663, æt. 37.

Head and shoulders to sinister, red and white dress ornamented with pearls; a brown cloak over the left arm floats behind her, pearl necklace, two pearl drops in each ear; brown hair, with pearls entwined at the back, flat on top of head, falling in curls to shoulders. Dark brown background.

Oval, $2\frac{3}{16} \times 1\frac{3}{4}$ ins. In oils on copper. Gilt case, upon which is a label inscribed by the second Earl of Oxford: 'L^{dy} Bridgewater'.

G. Vertue's Cat., 1743, no. 174.

Lady Elizabeth Cavendish, second daughter of the first Duke of Newcastle, married John Egerton, second Earl of Bridgewater, in 1641. On her monument at Little Gaddesden² she is described as 'a Lady in whom all the accomplishments both of body and mind did concur to make her the glory of the present, and example of future ages: Her beauty was so unparallel'd, that it is as much beyond the art of the most elegant pen, as it surpasseth the skill of several of the most exquisite pensils (that attempted it) to describe, and not to disparage it: She had a winning, and an attractive behaviour, a charming discourse, a most obliging conversation'.

¹ *Life of the Duke of Newcastle*, 1667, p. 91.

² Collins, *Peerage*, 1756, i. 817.

249. LADY FRANCES CAVENDISH, COUNTESS OF BOLINGBROKE, *ob.* 1678.

Head and shoulders to dexter, blue and white dress ornamented with jewels and pearls; a brown cloak over the right arm floats behind her; fair hair, with pearls entwined at the back, flat on top of head, falling in curls to shoulders; two pearl drops in each ear, pearl necklace. Dark brown background.

Oval, $2\frac{1}{16} \times 1\frac{3}{4}$ ins. In oils on copper. Gilt case, upon which is a label inscribed by the second Earl of Oxford: 'L^{dy} Bolinbroke'.

G. Vertue's Cat., 1743, no. 175.

Lady Frances Cavendish, third¹ daughter of the first Duke of Newcastle, was associated with her sister Jane in the defence of Welbeck in the time of the Civil War. In November 1654 she became the wife of Oliver St. John, second Earl of Bolingbroke.

250. SIR EDWARD LITTLETON, LORD LITTLETON OF MUNSLOW, 1589-1645.

Head and shoulders to dexter, the head held back, grey hair and pointed beard, brown moustache, black habit, plain falling collar with short tassels. Background, dark grey.

Oval, $1\frac{1}{2} \times 1\frac{1}{4}$ ins. Enamel. In a Bernard Lens pear-tree frame.

G. Vertue's Cat., 1743, no. 33: 'S^r Edward Littleton . . .'

Exhibited: Manchester, 1857, B 35.

Edward Littleton (or Lyttelton) became Solicitor-General in 1634, and was knighted in 1635. In 1641 he became Lord Keeper and was raised to the peerage. In January 1642 he refused to put the great seal to the proclamation for the arrest of the 'Five Members'. A portrait of him, three-quarter length standing to sinister, in robes, is at Hagley Hall.

251. A GENTLEMAN.

Head and shoulders slightly to sinister, black skull-cap, wavy brown hair to shoulders, moustache and tuft under lower lip, plain square falling collar, showing the ends of the tassels. Light brown background.

Circular, diameter $1\frac{1}{16}$ ins. Enamel. Set in gold, with a moss agate at the back.

G. Vertue's Cat., 1743, no. 150: 'A Gentleman, brown hair, black Cap, plain Band, black habit, a gold small Chain, like Cheyney'.²

Exhibited: Manchester, 1857, A 47.

¹ Third, i.e. third of the daughters who survived infancy. A daughter, Catherine, was buried at Bolsover, 18 February 1628-9.

² It does not seem probable that this miniature represents Charles Cheyney, Viscount Cheyney of Newhaven, whose portrait is no. 1 in the Welbeck Collection of Pictures.

252. HUMFREY WANLEY, 1672-1726.

Head and shoulders to sinister, with gaze directed to spectator, clean shaven, yellow cloak. Grey background.

Oval, $1\frac{3}{4} \times 1\frac{7}{16}$ ins. Enamel, unfinished. On the back is a label inscribed by the second Earl of Oxford: 'Hump. Wanley'.

G. Vertue's Cat., 1743, no. 180.

Exhibited: Burlington Fine Arts Club, 1889, xxxii. 6.

Other portraits of Wanley:

Head and shoulders to dexter, by Thomas Hill, 1717. Given to the Bodleian Library, Oxford, by the second Earl of Oxford, 1740.

Replica. National Portrait Gallery. (Transferred from the British Museum, 1879.)

Whole length, seated, by Thomas Hill. British Museum.

Three-quarter length to dexter, holding a MS. By Thomas Hill, 1711. Society of Antiquaries.

A similar portrait, by Thomas Hill, 1716. Bodleian Library.

[Hill also painted Wanley in 1722, and Wanley mentions the portrait as 'a good Performance upon a very mean Subject'.¹ Possibly this was the 'half length' canvas of Wanley by Hill which was no. 30 in the first day's sale of Lord Oxford's pictures, March 1742.]

'Mr. Humphrey Wanley, a Drawing' was no. 16* in the fifth day's sale of Lord Oxford's pictures, March 1742.

A Cornelian engraved with his head by Charles Christian Reisen was no. 44 in the Particular of Things in the Black Ebony Cabinet, 1741.

Humfrey Wanley, Lord Oxford's celebrated library-keeper,² had thoughts of becoming a miniature-painter and took some lessons with Boit, but he soon quitted that design. He began his study in his usual methodical way, and in March 1691 transcribed from the Coventry Library an ancient MS., entitled: 'To make such Coloured and Gilded Letters as are to be seen frequently in old MSS'. His transcript is at Welbeck. He also studied a rare printed tract called 'A very proper treatise, wherein is breiefely set foorth the art of Limming', which was 'Imprinted at London by Thomas Purfoote, the assigne of Richard Tottill, 1583', small quarto.

Writing on the subject of his library duties to Edward Lord Harley, 30 November 1716, Wanley says: 'The business I do here being your Business, I am therein heartily Contented, Easy & Merry. I stick closer to it, indeed,

¹ Letter to Edward Lord Harley, 8 May 1722. Writing to Wanley about one of his portraits by Hill, 9 May 1720, Dr. Arthur Charlett says: 'Mr. Denison does not think it any ways flatters you; it seems to shew more of the Depth and Sagacity of your Mind than the Features of your Countenance'.

² For instances of Wanley's bargaining, *vide* p. 2.

than either you or my Noble Lady desired, but I take Comfort & Delight in it, and wish that (were it consistent with Human Nature) I might finish the whole at one sitting'.

Wanley was a Fellow of the Society of Antiquaries, and he was one of the three persons (the others being John Bagford and William Talman) who originally constituted the preliminary society out of which the Society of Antiquaries took its rise.

In his *Journal*, under date 24 May 1725, Wanley notes concerning Mrs. Gagnier, wife of John Gagnier, Professor of Arabic at Oxford: 'She paints Pourtraits in Oxford for money & is equall to most of the Painters in London of the Second Class. She is an honest Matron; careful of her Children, & in her Family, & hurts nobody'.

253. 'MARY QUEEN OF SCOTS', 1542-87.

Inscribed and signed on back: Maria Regina Scotorum. C. F. Zincke¹ fecit.

Head and shoulders slightly to sinister; black dress lined with fur and with fur collar, black hood. Blue background.

Oval, $2\frac{1}{2} \times 1\frac{5}{16}$ ins. Enamel.

List, 1832, no. 9.

Exhibited: Manchester, 1857, B 52.

This enamel was copied in water-colours in 1789 by Sarah Viscountess Malden, afterwards Countess of Essex. The copy is in the collection at Cassiobury.

Of the prototype of this enamel, Vertue (*Brit. Mus. Add.* 23073, p. 25) gives the following account: 'Mary Qu. Scots—this is the original limning which the Duke of Hamilton had recovered, valued most extreemly, showed it at Court and every where for the true genuine picture of the Queen . . . from thence it was copyd in water colours [and] enamel many & many times for all persons . . . thousands of ill immitated coppys spread every where—this the picture itself, tho amended by or repaired by L. Crosse who was ordered to make it as beautifull as he coud, by the Duke, stild in a roundish face, not agreeable to those most certain pictures of her—but his attestation of its being genuine, latter part of Qu. Anne's Time, it took and posed upon the publick, in such an extraordinary manner'.

Among the many copies from the altered miniature are the following:

At Windsor Castle, by B. Lens; at Montagu House, no. C 17, by B. Lens, 1720; Pierpont Morgan Collection, no. 156, by B. Lens; Victoria and Albert

¹ The initials C F are in monogram.

Museum, on a snuff-box ; at Ham House, by Catherine da Costa ; at Osterley Park ; at Brocklesby Park ; at Burton Hall (Lord Monson's) ; at Milton Park ; at Bramshill Park ; at Langton, Duns (Baillie-Hamilton Collection).

254. WILLIAM LORD RUSSELL, 1639-83.

Head and shoulders to sinister, clean shaven, crimson cloak, long cravat, brown wig. Brown background.

Oval, $1\frac{3}{4} \times 1\frac{7}{16}$ ins. Enamel. WR in monogram is engraved on the back of the gilt case.

G. Vertue's Cat., 1743, no. 139. (Without name, monogram given as R F.)

McKay's Inventory, 1880, no. 94. 'Lord William Russell, when young—an enamel with initials—Petitot'.

Exhibited : Manchester, 1857, A 45.

255. *Called* JOSEPH ADDISON, 1672-1719.

Artist : C. F. Zincke.

Head and shoulders to sinister, clean shaven, long fair wig, mauve coat unfastened, three buttons seen, lace cravat. Grey background.

Oval, $1\frac{1}{2} \times 1\frac{1}{4}$ ins. Enamel. Gilt case, engraved : 'by Zincke'.

Purchased for the fifth Duke of Portland at the Hancock sale, 1858. Cat., no. 327 : 'Zincke. Portrait of Addison'.

Exhibited : Burlington Fine Arts Club, 1889, xxxii. 22, as 'Portrait of a Gentleman, C. F. Zincke'.

256. MAJOR-GENERAL JOHN RICHMOND WEBB, *ob.* 1724.

Artist : C. F. Zincke.

Copied from a painting by Dahl, which was engraved by John Faber with the inscription : 'L' General John Richmond alias Webb, Governor and Captain General of the Isle of Wight'.

Head and shoulders to sinister, with gaze directed to spectator ; in armour, clean shaven, long wig, blue cloak over left shoulder, white scarf round neck. Light brown background.

Oval, $2\frac{7}{16} \times 1\frac{15}{16}$ ins. Enamel.

G. Vertue's Cat., 1743, no. 40 : 'General Webb an Enamel, Oval, by Zinke'.

McKay's Inventory, 1880, no. 66. (Called the Duke of Marlborough, by Boit.)

A duplicate, signed by the artist, belongs (1914) to Messrs. Davis, 147 New Bond Street.

General Webb 'like Paris handsome, and like Hector brave', the victor of Wynendael, 1708, is immortalized in Thackeray's *Esmond*.

257. THOMAS OTWAY, 1652–85, dramatist, author of *Venice Preserved*.

Head and shoulders to sinister, clean shaven, black hair falling to shoulders, red cloak, short cravat. Drab background.

Oval, $1\frac{1}{2} \times 1\frac{3}{16}$ ins. Enamel.

List, 1890, no. 121: 'Thomas Otway, an enamel'.

258. A WOMAN.

Head and shoulders, the face turned to dexter, brown hair parted in the middle, a white kerchief behind.

Oval, $1\frac{7}{16} \times 1\frac{1}{8}$ ins. Enamel, unfinished. On the back is a label inscribed by the second Earl of Oxford: 'no. 181'.

G. Vertue's Cat., 1743, no. 181. (Without name.)

259. A WOMAN.

Head and shoulders, back to spectator, head turned to look over her right shoulder. In pale magenta.

Oval, $1\frac{7}{16} \times 1\frac{1}{8}$ ins. Enamel, unfinished. On the back is a label inscribed by the second Earl of Oxford: 'no. 182'.

G. Vertue's Cat., 1743, no. 182. (Without name.)

260. JOHN PHILIPS, 1676–1709, poet, author of *The Splendid Shilling*.

Head and shoulders to sinister, with gaze directed to spectator; yellow and red cloak with blue lining, long cravat; brown hair, clean shaven. Dark brown background.

Oval, $1\frac{7}{16} \times 1\frac{3}{16}$ ins. In oils on copper. In a gold case, which is engraved: 'JOHANNES PHILIPS *Poeta*'.

G. Vertue (*Brit. Mus. Add.* 23072, p. 123) has the following note: 'A Small picture set in gold of Johannes Philips Poeta Mr. Burford presented to Dr. Meade; it looks somewhat older than the print of him; just such another and mounted in the same manner was by the same person presented to my Lord or Lady Oxford'.

G. Vertue's Cat., 1743, no. 177.

Exhibited: Burlington Fine Arts Club, 1889, xxxii. 7.

Philips dedicated his poem entitled *Blenheim* to Robert Harley, 1705. Johnson describes it as the poem of a scholar 'who writes books from books, and studies the world in a college'.

261. A GENTLEMAN, inscribed: 'Julij 24° Æta: 24°'.

Head and shoulders slightly to sinister; dark complexion, loose bushy black hair loose over forehead; moustache, tuft under lower lip; white shirt with broad falling collar edged with point lace. Mauve background.

Oval, $2\frac{1}{2} \times 2\frac{1}{8}$ ins. In oils on copper.

List, 1890, no. 158: 'Portrait of a Spaniard in oil'.

Exhibited: Burlington Fine Arts Club, 1889, xxxii. 3, and illd. in Cat., pl. xxvi.

262. FREDERICK WILLIAM, ELECTOR OF BRANDENBURG, K.G., 1620-88, called 'The Great Elector', father of the first King of Prussia.

Head and shoulders to sinister; dark wig, lace cravat, blue ribbon of the Order of the Garter; small moustache, no beard.

Oval, $1\frac{1}{8} \times \frac{1}{16}$ in. In oils.

List, 1890, no. 153.

The features closely agree with those of the Elector delineated and engraved by A. Masson, Paris, 1683. On that engraving he is called 'de l'Empire Germain le soutien et l'honneur'.

This Prince was invested K.G. in 1654.

263. FREDERICK WILLIAM, ELECTOR OF BRANDENBURG, K.G., 1620-88.

Signed on the reverse: Blesendorff. F. 1686.

Head and shoulders to sinister, in armour, crossed diagonally from left to right by the blue ribbon of the Order of the Garter; lace cravat, grey wig; small moustache, no beard. Brown background.

Oval, $1\frac{7}{16} \times 1\frac{1}{8}$ ins. Enamel.

Mentioned as Elector of Brandenburg by *Bleffendorf* in the List *circa* 1790.

264. FREDERICK III, ELECTOR OF BRANDENBURG, K.G., AFTERWARDS FREDERICK I, King of Prussia, 1657-1713.

Signed on the reverse: S. Blesendorf.

Head and shoulders to sinister, clean shaven, light brown wig, lace cravat, crimson and ermine mantle, a fragment of the blue ribbon of the Order of the Garter.

Oval, $\frac{1}{16} \times \frac{1}{16}$ in. Enamel on gold.

Mentioned under the name of '1st King of Prussia' in the List *circa* 1790.

In the Hohenzollern Museum, Berlin, there is an enamel of the Elector Frederick III in armour, signed: 'S. Blesendorff F. 1688,' closely resembling

this example in features. (Reproduced by Lemberger, *Die Bildnis-Miniatur in Deutschland*, fig. 202.)

Another, in armour, signed: 'S. Blesendorff,' is reproduced on pl. xx of the *Catalogue of the National Museum, Munich*, by Hans Buchheit, 1911.

There is also resemblance between this enamel and Frederick's portrait engraved by P. Stephani after D. a Plasse.

Frederick was crowned King of Prussia, 18 January 1701. He had been elected K.G., 1 January 1690.

265. THE EMPEROR JOSEPH I, 1678-1711.

Head and shoulders to sinister, with face turned to spectator, in armour; over his shoulders a crimson cloak embroidered with crowns and lined with ermine; small moustache, no beard. Olive stippled background.

Oval, $2\frac{5}{16} \times 1\frac{3}{4}$ ins. A limning.

McKay's Inventory, 1880, no. 10: 'Joseph I Emperor of Germany'.

266. ADOLPHUS FREDERICK IV, DUKE OF MECKLENBURG-STRELITZ, 1738-94, brother of Queen Charlotte, elected K.G., 1764.

Head and shoulders full front, with face held to sinister; breastplate crossed diagonally from left to right by the blue ribbon of the Order of the Garter; star of that Order on his left shoulder, ermine cloak over right arm; black collar; clean shaven. Grey stippled background.

Oval, $1\frac{3}{8} \times 1\frac{1}{16}$ ins. On ivory.

List, 1890, no. 149. (Without name.)

Identified by comparison with an engraving by T. Simpson in vol. ii of Nugent's *History of Vandalia*, with which it closely agrees.

267. LOUIS XIV, 1638-1715.

Artist: Lefèvre, 1771, after Rigaud.¹

Three-quarter length figure standing to dexter in robes; in his right hand is a sceptre which rests on a table on which lies a crown.

Rectangular, $6\frac{1}{8} \times 4\frac{3}{16}$ ins. On ivory. Inscribed on the back-board: 'Provenant de Trianon. Louis XIV. Peint par Lefevre, 1771'.

Purchased by the fifth Duke of Portland from William Phillips, the auctioneer, December 1858.

M. André Pératé, of Versailles, inspected a photograph of the miniature, 20 June 1910, and wrote: 'Peinture moderne, d'après Rigaud'.

¹ The portrait by Rigaud is at Versailles.

268. JANE MARTHA TEMPLE, COUNTESS OF PORTLAND, 1672¹-1751.

Head and shoulders nearly full face ; white flowers in her brown hair, a long lock of which falls on her left shoulder, a tiny curl at the left temple ; blue bodice open in front showing the brown lining and the white chemisette ; a jewel with three pearls in front of each shoulder ; a red scarf floats behind her back. Brown background.

Oval, $3 \times 2\frac{7}{16}$ ins. In oils on copper.

List, 1890, no. 140. (Without name.)

Jane Martha, daughter of Sir John Temple, of East Sheen, married (1) 8 March 1691-2, John third Lord Berkeley of Stratton, who died in 1697 ; and (2) 12 May 1700, as his second wife, William Bentinck, Earl of Portland. She was governess to the daughters of George II.

269. DESIGN FOR A MEDAL TO COMMEMORATE THE BATTLE OF BLLENHEIM, 1704.

Britannia, standing on the fleurs-de-lis of France, is taking Jove's thunder-bolt from an eagle. The battle is represented in the background.

An ink-and-wash drawing on paper ; diameter of circle, $2\frac{1}{8}$ ins.

Found among the papers of John Achard,² who was a collector of medals.

270. ELIZABETH SOPHIA HAWKINS-WHITSHED (MRS. ARTHUR CAVENDISH-BENTINCK), 1835-58.

Small whole length figure standing to dexter, face in profile, roses in left hand, blue frock ; hoop on the ground.

A drawing in water-colours on card, rectangular, $6\frac{1}{8} \times 3\frac{3}{16}$ ins. Inscribed at back by Lady Hawkins-Whitshed : ' Lizzy at 4 years old. Woodlands, South Wales'.

Given by Miss Renira E. Pollard, February 1914.

Vide Index of Artists, p. 53.

271. SIR ST. VINCENT KEENE HAWKINS-WHITSHED, BART., 1802-70.

Inscribed with his name, and signed : ' drawn by his dutiful daughter Lizzie S. H-Whitshed ' [afterwards Mrs. Arthur Cavendish-Bentinck].

Head nearly full face, in lead pencil on paper, $7 \times 4\frac{1}{4}$ ins.

A second inscription states that Lady Hawkins-Whitshed pronounced it to be ' very like '.

Given by Miss Renira E. Pollard, February 1914.

¹ Date of her birth is taken from the inscription on her portrait by Closterman at Broadlands.

² *Vide* foot-note 1 on p. 15.

272. HENRIETTA SCOTT, AFTERWARDS DUCHESS OF PORTLAND, 1774-1844.

Artist: Richard Cosway.

A replica of no. 237, *q. v.*

Oval, $1\frac{1}{8} \times 1\frac{1}{2}$ ins. On ivory. Set in gold as a brooch, surmounted by ducal cap of gold and red enamel. Dates of birth and death engraved on the front, and at the back: 'Amitié indissoluble'. Plaited hair at the back of the case.

Given to the Duke and Duchess of Portland on the occasion of their silver wedding, 1914, by Mr. and Mrs. Leopold Hirsch. (It formerly belonged to Mr. E. M. Hodgkins, of 158 B New Bond Street.)

273. MARGARET DUNDAS, MRS. SCOTT, ob. 1797.

Artist: George Engleheart.

Head and shoulders to sinister, with gaze directed to spectator; powdered hair in curls to shoulders, white dress with frilled collar, a blue ribbon falling over her right breast. Grey background.

Oval, $2\frac{1}{8} \times 1\frac{3}{4}$ ins. On ivory. Set in gold.

Purchased at Christie's, 21 May 1914. Cat., no. 92. From the collection of Violet Viscountess Melville.

Vide note on no. 236.

274. COUNT CHARLES JOHN KÖNIGSMARK, ob. 1686.¹

After an original by Sir G. Kneller.

Head and shoulders, the face held slightly to sinister; long wig, lace cravat.

Oval, $8\frac{5}{8} \times 6\frac{3}{4}$ ins. A water-colour drawing on paper.

Found amongst miscellaneous prints at Welbeck, 1904.

Königsmark was accused of having instigated the murder of Thomas Thynne in 1682, and was brought to trial. He was acquitted, but the three assassins were condemned and executed.

275. KING CHARLES I, 1600-49. (Plate xxiv.)

Signed on back: J. Petitot fec. 1638.

Head and shoulders to sinister, brown moustache and pointed beard, wavy brown hair to shoulders, purple-black habit, the blue ribbon of the Order of the Garter round his neck, broad falling lace collar. Brown background. The whole within a blue border.

¹ W. H. Wilkins, *Love of an Uncrowned Queen*, 1900, i. 128.

Oval, $2 \times 1\frac{9}{16}$ ins. Enamel. Pale blue enamel back.

G. Vertue's Cat., 1743, no. 128.

Exhibited: Manchester, 1857, C 6.

A copy in water-colours made by Sarah Countess of Essex is in the collection at Cassiobury.

276. QUEEN HENRIETTA MARIA, 1609-69. (Plate xxiv.)

Artist: Jean Petitot. Signed on back: J. P. f. 1639.

Copied after a portrait by Van Dyck at Windsor Castle.

Head and shoulders to dexter; white dress with scalloped edge, horizontal rows of pearls down the front; over her shoulders a collar of jewels and pearls, from which a large jewel is suspended on her left side; a jewel at the centre of the bosom; pearl necklace, two pearl drops in left ear; brown hair, entwined with pearls at the back, in curls at the sides, a long curl in front of right shoulder, short curls over forehead. Brown background. The whole within a blue border.

Oval, $2 \times 1\frac{9}{16}$ ins. Enamel. Green enamel back.

G. Vertue's Cat., 1743, no. 131.

Exhibited: Manchester, 1857, C 4.

Grafton Gallery, 1894. Cat., no. 438.

277. CHARLES PRINCE OF WALES, AFTERWARDS CHARLES II, 1630-85.

Signed on back: J. Petitot fec. 1638.

Copied after the portrait by Van Dyck, no. 98 in the Collection of Pictures at Welbeck, or after the repetition at Windsor Castle.

Half length figure, full face, in armour, lace collar tied like a scarf, brown hair with a fringe over the forehead. Brown background. The whole within a blue border.

Oval, $2 \times 1\frac{9}{16}$ ins. Enamel. Pale blue enamel back.

G. Vertue's Cat., 1743, no. 130.

Exhibited: Manchester, 1857, C 3.

278. LADY KATHERINE MANNERS, DUCHESS OF BUCKINGHAM, *ob.* 1649. (Plate xxiv.)

Signed on back: J. Petitot, 1640.

Head and shoulders slightly to sinister; blue bodice, round the top of which is a gold collar with large jewel and drop pearl in the centre; brown hair with pearls entwined at the back, in curls by the sides, a long curl in front of the left shoulder, short curls over the forehead; two pearl drops in each ear, pearl necklace; a brown fur falls in front of her right shoulder. Brown background. The whole within a green border.



275
CHARLES I
J. PETITOT, 1638



276
HENRIETTA MARIA
J. PETITOT, 1639



280
J. PETITOT
BY HIMSELF



278
DUCHESS OF BUCKINGHAM
J. PETITOT, 1640



279
DUKE OF BUCKINGHAM
J. PETITOT, 1640

Oval, $2 \times 1\frac{9}{16}$ ins. Enamel. Pale blue enamel back.

G. Vertue's Cat., 1743, no. 129: 'Lady — Dutchess of Buckingham. J. Petitot, 1640'.

Exhibited: Manchester, 1857, C 5.

Grafton Gallery, 1894. Cat., no. 486.

Horace Walpole (*Anecdotes*, 1762, ii. 132) mentions this as the Duchess of Buckingham, but in a later edition of his book (1782, ii. 237) calls it 'Lady Morton, governess of the royal children', who is celebrated by Waller.

A copy in water-colours, made by Sarah Countess of Essex, is in the collection at Cassiobury. It is erroneously called 'Henrietta Maria', and was evidently copied in mistake for no. 276.

Vide note on no. 74.

279. GEORGE VILLIERS, FIRST DUKE OF BUCKINGHAM, K.G., 1592-1628. (Plate XXIV.)

Signed on back: J. Petitot fe. 1640.

Copied after a portrait by Gerard Honthorst (Buckingham Palace; replica, National Portrait Gallery).

Head and shoulders to dexter, black doublet with white stripes, with the blue ribbon of the Order of the Garter diagonally from right to left; square falling collar with border of point lace; wavy brown hair to shoulders, brown moustache and pointed beard. Brown background. The whole within a blue border.

Oval, $2 \times 1\frac{9}{16}$ ins. Enamel. Blue enamel back.

G. Vertue's Cat., 1743, no. 132.

Exhibited: Manchester, 1857, C 2.

A replica, signed and dated in the same way, was exhibited by the Duke of Devonshire at the Burlington Fine Arts Club, 1889, iv. 54 (reproduced in Cat., pl. xxviii).

280. JEAN PETITOT, 1607-91, enamel-painter. (Plate XXIV.)

Painted by himself.

Head and shoulders to dexter, black cloak, narrow falling collar with short tassels, wavy brown hair to shoulders, hazel eyes of mild and serious expression, moustache, small tuft under lower lip. Brown background.

Oval, $1\frac{5}{8} \times 1\frac{5}{16}$ ins. Enamel, set as a clasp. On the pale blue enamel back is the monogram J P' duplicated.

Acquired by Margaret Duchess of Portland from a member of the Petitot family. One of Petitot's sons, says Horace Walpole (*Anecdotes*, 1782, ii. 242), attached himself to his father's art and practised in London. He 'left descendants, from one of whom

the Duchess of Portland has purchased a small but exquisite head of their ancestor by himself'.

Bequeathed by the Duchess of Portland, who died in 1785, to Mrs. Delany (Mrs. Delany's *Autobiography*, Second Series, iii. 272). Bequeathed by Mrs. Delany, who died in 1788, to the Duchess of Portland's daughter, Viscountess Weymouth, afterwards Marchioness of Bath (*id.*, p. 490). From this lady it passed to her son Lord Carteret, and from him to his nephew, Lord John Thynne. It was sold at Christie's, as one of the Thynne Heirlooms, 18 May 1911, Cat., no. 49, when it was purchased by the sixth Duke of Portland.

Reproduced: *La Revue de l'Art*, xxxv. 427.

Another portrait of Petitot by himself is found in his manuscript, *Prières et Méditations*, reproduced as the frontispiece to *Les Émaux de Petitot*, Paris, 1865.

A third portrait of Petitot was engraved by A. Bannerman. It was also engraved by W. Bond, 1826, for Dallaway's edition of Walpole's *Anecdotes*, vol. ii, 1828.

A portrait called 'Petitot, by himself', which is in the collection of the Earl of Dartrey, really represents Faulle Petitot, the artist's father (H. Clouzot, *La Revue de l'Art*, xxxvi. 74). It is reproduced in Dr. Williamson's *Portrait Miniatures*, 1904, pl. lxxviii. There is a replica in the Musée des Beaux-Arts at Geneva (reproduced in *La Revue de l'Art*, xxxv. 431).

For biographical note, *vide* p. 47.

281. LOUIS XIV, 1638-1715, King of France.

Head and shoulders to dexter, in armour, with a blue ribbon diagonally from right to left; long dark wig. Brown background.

Oval, $1\frac{1}{4} \times 1\frac{1}{16}$ ins. Enamel, in a dark blue enamelled case with a white foliated border. On the back is a gilt fleur-de-lis, surrounded by two foliated and interlacing L's in white and green.

McKay's Inventory, 1880, no. 130 e.

282. LOUIS XIV, 1638-1715, King of France.

Head and shoulders to dexter, in armour with red lining, blue ribbon diagonally from right to left, long dark wig, short twisted lace cravat. Brown background.

Oval, $1\frac{7}{16} \times 1\frac{1}{4}$ ins. Enamel. Gilt setting. Back of blue enamel with interlacing L's in white.

G. Vertue's Cat., 1743, no. 137: 'K. Lewis 14th of France...'

McKay's Inventory, 1882, no. 52. (Attributed to Bordier.)

Exhibited: Manchester, 1857, A 30.

A similar miniature, belonging to Mr. Jeffery Whitehead, was exhibited at the Burlington Fine Arts Club, 1889. Reproduced in Cat., pl. xxx. It was attributed to Petitot.

283. LOUIS XIV, 1638-1715, King of France.

Artist: Jean Petitot.

Head and shoulders to sinister, with gaze directed to spectator, in armour with a blue ribbon diagonally from right to left; brown wig, small frilled collar. Olive background.

Oval, $1\frac{3}{8} \times \frac{15}{16}$ in. Enamel. On the back is a label inscribed by the second Earl of Oxford: 'no. 146'.

G. Vertue's Cat., 1743, no. 146: 'Lewis 14th K. of France, an Enamel most curiously done by Petitot unsett'.

Exhibited: Burlington Fine Arts Club, 1889, xxxii. 10.

A similar enamel (accompanied by portraits of La Duchesse de La Vallière and Madame de Montespan) is at Madresfield Court.

284. LOUIS XIV, 1638-1715, King of France.

In the manner of Jean Petitot.

Head and shoulders to sinister, in armour, long brown wig, broad lace collar, slight moustache. Light olive background.

Oval, $1\frac{3}{8} \times \frac{11}{16}$ in. Enamel.

G. Vertue's Cat., 1743, no. 147. (Artist not named.)

A similar, but larger, enamel, ascribed to Petitot, is reproduced on pl. lxxviii of Dr. Williamson's *Portrait Miniatures*, 1904, from an original in that author's possession.

285. ANNE D'AUTRICHE, ob. 1666, Queen of Louis XIII, and mother of Louis XIV.

Head and shoulders to sinister, white drapery, black widow's cap, black pendant in each ear. Chocolate background.

Nearly circular, $1\frac{1}{16} \times 1$ in. Enamel on gold.

This is one half of a locket, the other half being no. 286, *q.v.*

Purchased for the fifth Duke of Portland at the sale of the collection of Matthew Uzielli, 1861. Private Uzielli Catalogue, no. 969.

286. LOUIS XIV, 1638-1715, in childhood.

Head and shoulders to dexter, red slashed doublet crossed diagonally from left to right by a blue ribbon, curly hair with a long curl on each shoulder, large red feather falling over the left side of his head, falling collar with short tassel. Blue background. On the reverse is a landscape with tall trees and two small figures.

Nearly circular, $1\frac{1}{16} \times 1$ in. Enamel on gold.

The other half of no. 285, *q.v.*

287. LOUIS XIV, 1638-1715, in childhood.

Head and shoulders to sinister, red slashed doublet crossed diagonally from right to left by a blue ribbon, curly hair, white cap with a large blue feather falling over the right side of the head, falling collar edged with lace. Brown background.

Nearly circular, $\frac{11}{16} \times \frac{9}{16}$ in. Enamel. On the back is a label inscribed by the second Earl of Oxford: 'no. 153'.

G. Vertue's Cat., 1743, no. 153: 'A little Enamel, a Child (Lewis 14th), a blew Feather in his Cap, unsett'.

288. LOUIS DE FRANCE, LE GRAND DAUPHIN, 1661-1711.

In the manner of Jean Petitot.

A young boy, head and shoulders to dexter, red coat, crossed diagonally from right to left by a blue ribbon, broad falling lace collar with two tassels, long fair curly hair. Brown background.

Oval, $1\frac{1}{8} \times \frac{15}{16}$ ins. Enamel.

A memorandum in the handwriting of Viscountess Ossington, dated March 1880, mentions 'The Dauphin (Louis XIV's son), Petitot' as having been purchased by her brother, the fifth Duke of Portland.

289. A GENTLEMAN.

Head and shoulders to dexter, grey-blue eyes, clean shaven, long fair wig, lace cravat, pink ribbons. Background: green to dexter, red to sinister.

Oval, $1\frac{1}{4} \times 1\frac{1}{8}$ ins. Enamel, set in gold as a clasp.

G. Vertue's Cat., 1743, no. 149. (Described, not named.)

McKay's Inventory, 1880, no. 77: 'Called Philip Duke of Orleans, Brother of Louis XIV, an enamel by Petitot'.

Exhibited: Manchester, 1857, A 43.

290. LOUIS XIV, 1638-1715, King of France.

In the manner of Jean Petitot.

Head and shoulders to sinister, broad lace collar, long dark wig.

Oval, $\frac{7}{8} \times \frac{3}{4}$ in. Enamel on gold. In gilt case, engraved 'Louvois'.

Purchased for the fifth Duke of Portland at the sale of the collection of Matthew Uzielli, 1861. Private Cat., no. 972. Sale Cat., no. 858. There called Louvois by Petitot.

McKay's Inventory, 1880, no. 248: 'An enamel of Louis XIV, called Louvois, by Petitot'.

A similar enamel of Louis XIV by Petitot is reproduced in the Catalogue of the National Museum, Munich, 1911, pl. xii.

291. MARY KILLIGREW, MADAME ZUYLESTEIN.

Artist : Jean Petitot.

Head and shoulders to sinister, yellow dress fastened at the bosom with a jewel; pearl necklace, two pearl drops in right ear, grey eyes, brown hair in curls to shoulders, brushed flat on top of head, a string of pearls at the back, a tiny curl in centre of forehead. Brown background.

Oval, $1\frac{1}{4} \times 1\frac{1}{16}$ ins. Enamel, in gold case.

Acquired by Edward Harley, second Earl of Oxford, and mentioned on the last page of his *Memoranda*, vol. ii, as 'Madam Zulestein, Grandmother to the present Lord Rochford, sold by him, painted by old Petitot'.

G. Vertue's Cat., 1743, no. 155: 'Madam Zoulestein . . .

Exhibited : Manchester, 1857, A 36.

A small portrait of this lady as Diana (head and shoulders, crescent on forehead, quiver at back) is at Coombe Abbey.

Mary, daughter of Sir William Killigrew, 'went over to Holland, aged barely seventeen, as a maid of honour to Mary princess royal of England and princess of Orange, in February 1644' (*D. N. B.*).¹ In the same year she married Frederick Nassau de Zuylestein, and was the mother of the first Earl of Rochford.

292. A LADY.

Head and shoulders to dexter, light blue dress, with pearls on left shoulder, jewel with pendent pearl at centre of bosom, light brown hair flat on top of head, falling in curls by the sides to the shoulders, pearl drop in each ear, pearl necklace. Brown background.

Oval, $1\frac{3}{8} \times 1\frac{3}{16}$ ins. Enamel, in gold case.

G. Vertue's Cat., 1743, no. 134. (Described, not named.)

293. A LADY.

Head and shoulders with face turned to dexter, lace hood tied under the chin with red ribbons, and with red ribbons at the back, white chemisette over which is an orange bodice, orange rosette with jewel and red ribbons at centre of bosom, fair hair, short curls over forehead, long curls by the sides, hazel eyes. Brown background.

Oval, $1\frac{9}{16} \times 1\frac{5}{16}$ ins. Enamel, in gold case.

G. Vertue's Cat., 1743, no. 135. (Described, not named.)

Exhibited: Manchester, 1857, A 32. (In the Welbeck Abbey copy of the Manchester list the fifth Duke of Portland has inserted the name 'Lady Oxford' against this item.)

¹ Article on William Henry Zuylestein, first Earl of Rochford.

294. ARMAND-JEAN DU PLESSIS, CARDINAL, DUC DE RICHELIEU, 1585-1642, chief minister of France *temp.* Louis XIII.

In the manner of Jean Petitot.

Head and shoulders to sinister, red robe, blue ribbon round neck, narrow falling collar, red skull-cap; moustache and small pointed beard. Brown background.

Oval, $\frac{11}{16} \times \frac{1}{2}$ in. Enamel.

Purchased for the fifth Duke of Portland at the sale of Mr. A. A. Ram's Works of Art, 17 December 1862. Cat., no. 28. There attributed to Petitot.

295. ARMAND-JEAN DU PLESSIS, CARDINAL, DUC DE RICHELIEU, 1585-1642.

Copied after a portrait by P. de Champaigne.

Head and shoulders to dexter, red skull-cap and robe, narrow falling collar with two long tassels, grey hair, moustache and pointed beard, round his neck a blue ribbon to which is attached the partly-seen badge of the Order of St. Esprit. Blue background. The whole within a white border, inscribed in black letters: 'ARMAND · IO · DVPLESSIS · CARD · DVX · DE · RICHELIEV'.

The enamel reverse illustrates the story of Pygmalion, who is represented offering the flame of love to the statue of a beautiful maiden which he had made. In answer to his prayer Aphrodite endows the statue with life, and the process of transformation is here depicted, the upper portion of the figure showing the glow and warmth of life, while the lower parts are yet cold. Circumscription: 'HIC · HOMINES · FACIT · ILLE · DEOS'.

Oval, $1\frac{11}{16} \times 1\frac{7}{16}$ ins. Enamel, on a flat plate of gold.

Particular of Things in the Black Ebony Cabinet, 1741, no. 58.

296. CARDINAL MAZARIN, 1602-61, chief minister of France during the minority of Louis XIV.

Artist: Jean Petitot.

Head and shoulders to dexter, red cap and robe, short falling collar with two tassels, wavy brown hair to shoulders, brown moustache and imperial. Brown background.

Oval, $1\frac{1}{16} \times 1\frac{5}{16}$ ins. Enamel.

Acquired by the fifth Duke of Portland, who has written on the card at the back: 'Enamel of Card^l Mazarin by Petitot. Paris [18]59'.

A similar enamel is no. 704-'82 in the Victoria and Albert Museum.

297. A LADY, *called* Madame de Montespan, 1641-1707.

In the manner of Jean Petitot.

Head and shoulders nearly full face, brown curly hair, with one long curl falling in front of the right shoulder, and another along the left shoulder, pearl necklace, pearl drop in each ear, blue dress edged with lace, a jewel and two pearls at centre of bosom. Dark brown background.

Oval, $1\frac{1}{8} \times 1$ in. Enamel.

Welbeck Inventory, 1854, no. 43: 'Mad^{me} [de] Montespan (enamel) Petitot'.

298. *Thought to be* SIMON-ARNAULD MARQUIS DE POMPONNE, 1618-99, French statesman.

Artist: Jean Petitot.

Head and shoulders to sinister, broad falling collar, wavy brown hair falling in front of shoulders, thin line of moustache, gold-embroidered coat.

Oval, $\frac{15}{16} \times \frac{13}{16}$ in. Enamel.

Particular of Things in the Black Ebony Cabinet, 1741, no. 35: 'An Antient Enamel Head by Pettitot'.

The present name is suggested after comparison with a print by Nanteuil.

299. A LADY.

Head and shoulders, the head held a little to sinister; pale pink bodice looped up with a bow on the left shoulder; light hair falling in curls to the shoulders; pearl drop in right ear; blue ornament in hair. Brown background.

Nearly circular, $\frac{3}{4} \times \frac{11}{16}$ in. Enamel. On the back is a label inscribed by the second Earl of Oxford: 'no. 143'.

G. Vertue's Cat., 1743, no. 143. (Without name.)

300. A LADY.

Head and shoulders, the face held slightly to dexter; light brown hair in curls to the mid-ears; chemisette with lace edge; blue dress with orange lining. Brown background.

Nearly circular, $1 \times \frac{15}{16}$ in. Enamel. Set in gold as a clasp.

G. Vertue's Cat., 1743, no. 151. (Without name.)

Welbeck Inventory, 1854, no. 235: 'Mad^{me} de Montespan by Petitot, set in gold as a bracelet'.

Exhibited: Manchester, 1857, A 41.

301. HENRIETTE DUCHESSE D'ORLÉANS, 1644-70, daughter of Charles I, and wife of Philippe Duc d'Orléans.

In the manner of Jean Petitot.

Head and shoulders to dexter; white bodice, round the top of which is a yellow scarf fastened by a jewel with pendent pearl on the left shoulder, and a jewel with three pendent pearls at the bosom; pearl necklace; two pearl drops in left ear; brown hair entwined with pearls at the back, tiny ringlets over the forehead, clusters of curls at the sides. Brown background.

Nearly circular, $1\frac{1}{16} \times \frac{15}{16}$ ins. Enamel, in gold case.

G. Vertue's Cat., 1743, no. 144. (Described, not named.)

McKay's Inventory, 1880, no. 37: 'Henrietta Duchess of Orleans'. . . an enamel by Petitot'.

Exhibited: Manchester, 1857, A 38.

Grafton Gallery, 1894. Cat., no. 437.

302. A LADY, *called* 'Henriette Duchesse d'Orléans'.

Head and shoulders to dexter; brown hair with tiny curls on forehead, long curls to shoulders; pearls entwined at back, jewel and pearl drop in left ear, pearl necklace; brown fur over left shoulder, where it is secured by a jewel and pearl clasp. Light olive background.

Oval, $1 \times \frac{7}{8}$ in. Enamel, in gilt case, engraved 'Henriette Duchesse d'Orléans'.

Purchased for the fifth Duke of Portland at the sale of the collection of Matthew Uzielli, 1861. Private Cat., no. 974. Sale Cat., no. 860: 'School of Petitot . . . enamel on gold . . . Henriette Anne d'Angleterre, Duchesse d'Orléans'.

303. MADAME DE LOUVOIS, 1646-1715.

In the manner of Jean Petitot.

Head and shoulders to sinister; white dress with brown front; a jewel with pendent pearl at the bosom; yellow scarf on left shoulder; two pearl drops in right ear, one seen in left; brown hair in curls by the sides, tiny curls on forehead; pearls entwined at back. Brown background.

Oval, $1 \times \frac{7}{8}$ in. Enamel, in a rectangular gilt and enamel frame. Inscribed at back: 'Petitot. Mad^e de Louvois', in the handwriting of the fifth Duke of Portland, by whom the enamel was acquired.

Anne de Souvré, Marquise de Courtanvaux, became, in 1662, the wife of François-Michel Le Tellier, Marquis de Louvois.

¹ Comparison with Lely's portrait of the Duchesse d'Orléans at Buckingham Palace supports McKay's identification.

304. MADAME DE MONTESPAN, 1641-1707.

In the manner of Jean Petitot.

Head and shoulders to dexter; brown hair in short curls; two pearl drops in left ear, only one seen in right; amber drapery with jewel at centre of bosom, and another on left shoulder. Brown background.

Oval, $1 \times \frac{7}{8}$ in. Enamel. In an oblong gilt and enamel frame. Inscribed at back by the fifth Duke of Portland: 'Mad^e de Montespan. Petitot'. He acquired it at the Hancock sale, 1858. Cat., no. 1066.

305. FRANÇOISE-MARGUERITE DE SÉVIGNÉ, COMTESSE DE GRIGNAN, ob. 1705, aged about fifty-seven.

In the manner of Jean Petitot.

Head and shoulders, the head bent a little to dexter; light brown curly hair, with a long curl along each shoulder; blue dress showing the white edge of the chemisette.

Oval, $\frac{15}{16} \times \frac{13}{16}$ in. Enamel. In a rectangular gilt and enamel frame.

A memorandum, dated March 1880, in the handwriting of Viscountess Ossington, mentions 'M^{lle} de Sévigné—Petitot', as having been purchased by her brother, the fifth Duke of Portland.

306. A LADY, called Barbara Villiers, Duchess of Cleveland, 1641-1709.

Head and shoulders to dexter; brown hair in curls, with tiny ringlets on forehead; pearl necklace, pearl drop in left ear; white feathers tinged with pink on her head; red dress; a jewel with four pearls on the left shoulder. Light olive background.

Oval, $1 \times \frac{7}{8}$ in. Enamel. In a square gilt frame. Inscribed at back: 'Dss. of Cleveland. Petitot', in the handwriting of the fifth Duke of Portland, who acquired it at the Hancock sale, 1858. Cat., no. 796.

Exhibited: Grafton Gallery, 1894. Cat., no. 445.

307. ANNE-MARIE-LOUISE D'ORLÉANS, DUCHESSE DE MONTPENSIER, 'La Grande Mademoiselle', 1627-93.

In the manner of Jean Petitot.

Head and shoulders, the face held slightly to dexter; the top of the bodice covered by a light amber scarf; pearl drop in each ear, pearl necklace; light brown hair, pearls and jewels entwined at the back: it is flat on the top of the head, and falls by the sides in curls to the shoulders. Brown background.

Oval, $1\frac{1}{16} \times 1\frac{3}{8}$ ins. In a rectangular gilt and enamel frame, inscribed at

back by the fifth Duke of Portland: 'Mad^{lle} de Montpensier—Petitot'. He purchased it at the Hancock sale, 1858. Cat., no. 1059.

308. SIR THEODORE TURQUET DE MAYERNE, 1573-1655, physician.

Head and shoulders slightly to sinister, black doublet, small white falling collar, black skull-cap, white hair, moustache, and square beard. Light brown background. The whole within a blue border.

Oval, $1\frac{1}{16} \times 1\frac{1}{2}$ ins. Enamel.

A memorandum in the handwriting of Viscountess Ossington, dated March 1880, states that this was purchased by her brother, the fifth Duke of Portland.

McKay's Inventory, 1880, no. 246: 'by Zincke'.

The style appears to be an imitation of that adopted by Petitot in nos. 275-9.

Vide note on no. 118.

309. NICOLAS FOUQUET, VICOMTE DE MELUN ET DE VAUX, MARQUIS DE BELLE-ISLE, 1615-80, superintendent of finance, *temp.* Louis XIV, disgraced for misappropriation in 1661, and imprisoned for the remainder of his life.

Head and shoulders to sinister, with gaze directed to spectator; black habit; plain square falling collar with white tassels; black skull-cap; wavy brown hair falling to shoulders; grey eyes; small moustache; no beard. Light olive background.

Oval, $1\frac{7}{16} \times 1\frac{1}{4}$ ins. Gilt case.

A limning purchased for the fifth Duke of Portland from the Northwick Collection, 1859. Cat., no. 731: 'Petitot. Fouquet in a black dress and cap'.

The features agree well with Fouquet's portrait engraved by F. Poilly after C. Le Brun.

310. ELISABETH-CHARLOTTE DE BAVIÈRE, DUCHESSE D'ORLÉANS, 1652-1722.

Head and shoulders slightly to sinister, blue dress powdered with fleurs-de-lis, white lace edge, ermine on right sleeve, gold scarf fastened with a jewel on the right shoulder, brown hair parted in the middle, a long curl in front of each shoulder, pearl necklace, pearl drop in right ear. Dark background.

Oval, $1\frac{1}{16} \times \frac{7}{8}$ in. A limning set in a gold and enamel case.

Purchased by the fifth Duke of Portland, 28 June 1859, from William Phillips, the auctioneer, who described it as 'Madame Sévigné, by Petitot, on vellum'.

At Versailles there is a picture called Elisabeth-Charlotte¹ with her two

¹ A similar picture at Windsor Castle is there called Henriette Duchesse d'Orléans and her two children. The late Jules Lair (*Louise de La Vallière*, 1907, pp. 407-14) contended that both the Versailles and the Windsor names were wrong, and that the lady was really Louise de La Vallière.

children, and comparison of the miniature with the picture leaves no doubt as to the two ladies being one and the same person.

Elisabeth-Charlotte, daughter of Charles Louis, Duc de Bavière, married in 1671 (as his second wife) Philippe de France, Duc d'Orléans.

311. ANNE D'AUTRICHE, *ob.* 1666, Queen of Louis XIII, and mother of Louis XIV.

This limning bears a great resemblance to her portrait by Ferdinand Elle, no. 550 in the Duke of Portland's Collection of Pictures. (In the latter she wears a crown.)

Head and shoulders to sinister; blue bodice embroidered with gold; it is cut square at the bosom and bordered with point lace; a star with pendent pearl in the centre; wide standing lace collar; pearl necklace; pearl drop in right ear; powdered hair in minute curls. Chocolate background.

Oval, $2\frac{5}{16} \times 1\frac{7}{8}$ ins. Gilt case, engraved at back: 'Marie de Medicis Reyne de France (morte en 1589)'.

Acquired by the fifth Duke of Portland.

312. MARIE-ANGÉLIQUE SCORAILLE DE ROUSSILLE, DUCHESSE DE FONTANGES, 1661-81, favourite of Louis XIV.

Nearly whole length, seated, almost full face, holding in her right hand a mirror or some ornament; left hand at her bosom holding a chain of flowers which passes from her right shoulder over her left arm; brown hair parted in the centre with blue flowers on left side; greenish-grey dress embroidered with sprays, diamond-shaped insertion in front; a blue mantle which falls over her right knee passes behind her. Flowers on the stone seat on the dexter; on the sinister side a vase, in which is a shrub with white flowers. Background, landscape and trees.

Rectangular, $5\frac{3}{8} \times 4\frac{3}{8}$ ins.

Acquired by the fifth Duke of Portland, who has written on the back-board: 'M^{lle} de Fontanges'. In a memorandum in his handwriting it is stated to be 'by Mignard', but with regard to this M. André Pératé, of Versailles, wrote, 1 June 1911: 'Il est fort possible qu'elle représente M^{me} de Fontanges d'après Mignard'.

313. A GENTLEMAN, *called* Philippe de France, Duc d'Orléans, 1640-1701.

Head and shoulders to sinister, long fair wig, lace cravat tied with red ribbons, clean shaven.

Oval, $\frac{13}{16} \times \frac{11}{16}$ in. On card. Gold setting.

Acquired by the fifth Duke of Portland at the sale of the collection of Matthew Uzielli, 1861. Private Cat., no. 973. Sale Cat., no. 859: 'Petitot . . . said to be the Duke of

Orleans, brother of Louis XIV . . . This exquisitely beautiful miniature is unquestionably by the great artist to whom it is attributed, and is a rare example of his work in water colours'.¹

314. LOUIS DE FRANCE, LE GRAND DAUPHIN, 1661-1711, son of Louis XIV.

Head and shoulders in armour, the face held slightly to sinister, twisted lace cravat, blue bow, grey wig.

Oval, $\frac{1\frac{5}{8}}{1\frac{5}{8}} \times \frac{3}{4}$ in. A limning set in gold.

Purchased for the fifth Duke of Portland at the Northwick sale, 1859. Cat., no. 728: 'Petitot—Louis Dauphin'.

This bears much resemblance to an enamel called by the same name, no. K 21 at Montagu House. In the latter he has a yellow tie.

315. MADEMOISELLE HALL.

Artist: P. A. Hall. Signed: Hall 1788.

Half length, seated to dexter; her right arm, on which is a dove, resting on a bank at the foot of a tree; left hand not shown; white décolleté dress held by a blue ribbon passing over her right shoulder; blue sash round waist; fair hair in soft wavy masses, with curls falling to shoulders; white hat with yellow crown, blue ribbon and three feathers. Sky and foliage in background.

Nearly circular, $2\frac{1}{8} \times 2\frac{3}{4}$ ins. On ivory. Gilt setting. On the back the fifth Duke of Portland has written: 'Hall—his fav[ourit]e daughter'. He purchased it from William Phillips, the auctioneer, November 1862.

Illustrated: Dr. Williamson's *Portrait Miniatures*, 1904, pl. LXXXIX.

316. LA MARQUISE DE MONTESSON, 1737-1806, wife of Louis-Philippe Duc d'Orléans.

In the manner of L. Sicardi.

Three-quarter length, seated, full face, playing a harp; light grey dress with pink ribbons; powdered hair brushed high above the forehead and with a curl at each side of the neck; open music on a stand on the dexter side. Background: a wall on the dexter; a curtain withdrawn on the sinister reveals trees and sky.

Circular: diameter, $2\frac{3}{4}$ ins. On ivory. Gilt setting.

Purchased by the fifth Duke of Portland, February 1862, from William Phillips, the auctioneer. Then stated to be by Sicardi.

Exhibited: Grafton Gallery, 1894. Cat., no. 435.

¹ The Uzielli Catalogue was compiled by Sir J. C. Robinson.

317. LOUIS XV, 1710-74, when a boy.

Half length, to sinister, with face turned to spectator; holding a rose in his left hand, and cap under left arm; blue coat which is unfastened, showing the white waistcoat embroidered with gold and flowers; powdered hair. Landscape background, rose-bush on the dexter side.

Oblong, $1\frac{7}{8} \times 2\frac{3}{4}$ ins. On card. Gilt case.

Purchased for the fifth Duke of Portland at the sale of the collection of Matthew Uzielli, 1861. Private Cat., no. 981: 'Louis XV'. Artist not named.
List, 1890, no. F 10. (Attributed to Sicardi.)

318. A LADY, called Madame Anne-Henriette de France, 1727-52.

Perhaps by Jacques Charlier.

Half length, nearly full face; leaning on the back of a couch; folded arms, a closed fan in the right hand; white drapery, large blue bow at bosom; powdered hair in small curls, with blue and red flowers on the left side. Grey-blue background.

Oblong, $1\frac{1}{16} \times 2\frac{3}{4}$ ins. On ivory. Gilt setting. Inscribed at back by the fifth Duke of Portland: 'Mad^{lle} Henriette fille de Louis XV by Charlier'. He purchased it in December 1858, from William Phillips, the auctioneer, who named Charlier as the artist.

Writing, 1 June 1911, M. André Pératé, of Versailles, said: 'Je ne crois pas que la miniature représente une des filles de Louis XV, ni M^{me} Henriette ni une autre'. There is, however, resemblance between this portrait and an engraving of Madame Henriette by Monin after Nattier, numbered 2598 in *Les Galeries Historiques de Versailles* (Gavard).

319. MARIE DESMARES, MADAME CHAMPMESLÉ, 1644-98, French actress.

Represented as Flora; three-quarter length seated; nearly full face; flowers in her powdered hair; left arm resting on a cushion covered with a blue mantle which passes over her knees; white dress held by a chain of flowers that passes over her right shoulder; right hand raised, holding a bouquet; a wreath of flowers in her left hand. Background: on dexter, a garden-court with fountains and a mansion beyond; on sinister, a vase wreathed with flowers, and a high green hedge.

Oblong, $2\frac{7}{16} \times 3\frac{1}{4}$ ins. On ivory. Gilt setting.

Purchased for the fifth Duke of Portland at the sale of Mr. A. A. Ram's Works of Art, 17 December 1862. Cat., no. 12. There stated to be by Richard Van Orley, and to represent Madame Champmeslé, with the Château de Marly in the distance.
Exhibited: Grafton Gallery, 1894. Cat., no. 490.

320. LOUIS DUC DE BOURGOGNE, 1682-1712, grandson of Louis XIV, and father of Louis XV.

A young child, seated, full face, in a landscape at the foot of a tree, holding grapes in his right hand, and a basket of fruit in his left ; pale blue dress ; white cap tied under chin.

Oblong, $2 \times 2\frac{3}{4}$ ins. On ivory. Ormolu frame.

Purchased by the fifth Duke of Portland in 1858 from William Phillips, the auctioneer.

321. JEANNETTE LOLLIER, fameuse bouquetière du Palais Royal.

Signed : Sicardi.

Half length, full face ; a basket of flowers on her right arm, her left hand raised, holding a bunch of roses ; grey bodice laced in front, showing the edge of the white chemisette ; white sleeves ; light brown hair falling in curls along the shoulders. Grey background.

Circular : diameter, $2\frac{3}{4}$ ins. On ivory. Gilt setting.

On the card at the back is an inscription giving name and description. It is in the handwriting of the fifth Duke of Portland, by whom the miniature was purchased from William Phillips, the auctioneer, in December 1858.

322. MADAME VICTOIRE DE FRANCE, 1733-99, daughter of Louis XV.

Half length, nearly full face ; pale blue dress embroidered with flowers, and with yellow embroidery down the front of the bodice which is edged with lace ; left arm covered by a blue cloak lined with ermine, which passes round her back ; powdered hair entwined with pearls and blue flowers, a long curl falling in front of each shoulder. Blue background, with foliage on dexter and tree-trunk on sinister.

Circular : diameter, $2\frac{5}{8}$ ins. Ormolu frame.

On a label at the back the fifth Duke of Portland has written : 'Nattier. Mad^{lle} Victoire fille de Louis XV'. It was purchased by him, December 1858, from William Phillips, the auctioneer, who gave the same name and attribution.

Exhibited : Grafton Gallery, 1894. Cat., no. 494.

The features agree well with those of Madame Victoire as depicted in a portrait by Nattier at Versailles, reproduced in Pierre de Nolhac : *J.-M. Nattier*, 1905, p. 82.

323. MADAME DE PARABÈRE, *ob.* 1755, aged sixty-two,¹ favourite of the Duc d'Orléans.

Half length, seated on a chair facing dexter; folded arms leaning on a grey-blue cushion; a book in her left hand; several strings of pearls round her left wrist; white and plum-coloured drapery; powdered hair dressed high, long locks falling behind and along the right shoulder. Bases of columns in the background, and a dark green curtain on the dexter.

Circular: diameter, $2\frac{5}{8}$ ins. On ivory. Gilt setting.

Purchased for the fifth Duke of Portland at the Hancock sale, 1858. Cat., no. 447.

There attributed to Halle. On a card at the back the Duke has written: 'Madame de Parabère'.

This lady can easily be reconciled with Madame de Parabère as engraved by E. Leguay after Coypel.

324. LA PRINCESSE DE CONTI.

Half length, nearly full face; right arm resting on a pedestal and right hand holding a garland of flowers which passes round the neck, the end being held in her raised left hand; blue dress worn low, edged with pearls at the top; girdle of pearls; white under garment with white sleeves; powdered hair in which are blue and red flowers. Background, landscape and sky.

Nearly circular, $2\frac{3}{16} \times 1\frac{15}{16}$ ins. On ivory. Ormolu frame.

Purchased for the fifth Duke of Portland at the sale of Mr. A. A. Ram's Works of Art, 17 December 1862. Cat., no. 10: 'A miniature by Nattier. La Princesse de Conti'.

On a card at the back the Duke has written 'Princesse de Conti'.

Exhibited: Grafton Gallery, 1894. Cat., no. 491.

325. MARIE-THÉRÈSE DE SAVOIE, COMTESSE D'ARTOIS, 1756-1805.²

Perhaps by Sicardi.

Half length, seated to dexter on a green-backed chair, holding flowers in her hands; white dress, green ribbons in front of the bodice; pearl necklace; powdered hair entwined with pearls, flowers and green leaves. Greenish-grey background with brown curtain on the sinister.

Circular: diameter, $2\frac{7}{16}$ ns. On ivory. Ormolu frame.

At the back is a label: 'Adelaide de Savoie'; but the fifth Duke of Portland has altered the Christian name to 'Marie-Thérèse', and has added 'Sicardi'. The

¹ *Mémoires du Duc de Luynes*, 1864, xiv. 237: 'M^{me} de Parabère est morte; elle avoit soixante-deux ans. C'étoit une femme grande et bien faite, et qui sans être belle avoit une figure noble et agréable'. (The entry is dated 22 August 1755.)

² A. Vuaflart et H. Bourin, *Les Portraits de Marie-Antoinette*, 1909, p. xxiii.

miniature was purchased by him, 10 June 1859, from William Phillips, the auctioneer, who stated that it was by Sicardi.
Exhibited : Grafton Gallery, 1894. Cat., no. 495.

326. LOUIS XV, 1710-74, King of France.

Head and shoulders to sinister, with gaze directed to spectator ; his right sleeve is blue, and he wears a breastplate ; powdered hair tied with black ribbon ; clean shaven. Grey background.

Oval, $1\frac{5}{16} \times 1\frac{1}{16}$ in. On ivory. Gilt case.

Acquired by the fifth Duke of Portland.

327. CATHERINE II, EMPRESS OF RUSSIA, 1729-96.

Signed on the reverse : Pinx. E. H. Abel.

Head and shoulders nearly full face ; grey dress crossed diagonally from right to left by a blue ribbon of watered silk, a large jewelled ornament at the bosom ; powdered hair with curls falling to shoulders ; a coronet at top, and a pearl aigrette on the left side. Grey stippled background.

Oval, $1\frac{3}{8} \times 1\frac{3}{16}$ ins. On ivory. Gilt case.

Purchased by the fifth Duke of Portland, May 1861, from William Phillips, the auctioneer.

328. LA COMTESSE DU BARRY, 1746-93.

Artist : Antoine Vestier. Signed : Vestier fecit 1772.

Copied after a portrait by Drouais, which was engraved by Le Beau.¹

Head and shoulders, nearly full face, seated in a chair ; grey coat open at the bosom ; powdered hair disposed in a series of curly furrows. Olive background.

Oval, $1\frac{1}{2} \times 1\frac{5}{16}$ ins. Enamel. Ormolu and enamel frame.

Acquired by the fifth Duke of Portland.

Exhibited : Burlington Fine Arts Club, 1889, xxxii. 21.

Grafton Gallery, 1894. Cat., no. 436.

329. MARIE-LOUISE-ÉLISABETH D'ORLÉANS, DUCHESSE DE BERRY, 1695-1719.

Head and shoulders, almost full face ; white chemisette ; blue mantle powdered with fleurs-de-lis ; powdered hair dressed high above forehead, a single curl falling in front of the left shoulder ; pearl necklace. Grey background.

Oval, $1\frac{11}{16} \times 1\frac{7}{16}$ ins. Enamel. In a frame of ormolu and enamel.

¹ The picture was also engraved by De Montaut, the chair being omitted in this case.

Purchased by the fifth Duke of Portland, December 1858, from William Phillips, the auctioneer, by whom it was ascribed to Courtois.

Exhibited: Grafton Gallery, 1894. Cat., no. 492.

An identical enamel, with the omission of the pearl necklace, is no. 690-'82 in the Jones Collection, Victoria and Albert Museum. It is somewhat smaller in size.

A second repetition, also without the necklace, and with a plain violet mantle (called in error Madame de Parabère) is (1912) in the collection at Melton Constable Park.

330. MADAME ADELAIDE, 1732-1800, daughter of Louis XV.

Three-quarter length figure, nearly full face, standing in a garden with dark background; grey dress with spreading hoop, upon which lie blue lapels proceeding from her jewelled girdle; knots of pearls and jewels down the front of the bodice; the right hand is extended, the left holds a crimson scarf; powdered hair with a rose in the centre, a long curl in front of the right shoulder. A building on the dexter side, two attendants seen amid the foliage on the sinister.

Oblong, $3\frac{3}{16} \times 3\frac{3}{4}$ ins. On ivory, inscribed on the reverse: 'Fragonard. Mad^e Adelaide'.

Purchased for the fifth Duke of Portland at the Hancock sale, 1858. Cat., no. 191. There ascribed to Fragonard.

331. LA DUCHESSE DE LA VALLIÈRE, 1644-1710.

Copy after Petitot.

Head and shoulders, the face held to sinister; blue eyes; brown hair disposed in short curls covering the ears; blue dress with lace edge, tied at the bosom with red ribbons; yellow cloak over the right arm and round the back; pearl necklace, pearl drop in each ear. Brown background.

Oval, $1\frac{3}{4} \times 1\frac{7}{16}$ ins. On ivory.

Purchased by the fifth Duke of Portland at the Hancock sale, 1858. Cat., no. 342.

Then called Mademoiselle de Sévigné, and attributed to Petitot.

Exhibited: Burlington Fine Arts Club, 1889, xxxii. 14. Then ascribed to Petitot and called La Comtesse de Grignan (?).

This closely resembles Petitot's enamel of Louise de La Vallière in the Louvre, engraved by Ceroni for vol. ii of *Les Émaux de Petitot*, 1864.

A similar enamel is no. 652-'82 in the Victoria and Albert Museum.

A third was no. 1024 in the Brussels Exhibition, 1912.

A copy in water-colours is in the collection of Lady Weardale (1910), and another is in the Baillie-Hamilton Collection at Langton, Duns (1910).

332. LOUIS-JEAN-MARIE DE BOURBON, DUC DE PENTHIÈVRE, 1725-93, Amiral de France, father-in-law of the Princesse de Lamballe.

Signed on reverse : G B.

Head and shoulders to dexter, with gaze directed to spectator ; powdered hair ; ruddy countenance ; clean shaven ; dark red coat, faced with embroidered flowers ; green waistcoat. Brown background.

Oval, $1\frac{3}{4} \times 1\frac{3}{8}$ ins. Enamel. Gilt case, engraved : ' Duc de Penthièvre '.

Purchased for the fifth Duke of Portland at the Hancock sale, 1858. Cat., no. 329.

Then attributed in error to Bordier.

Exhibited : Burlington Fine Arts Club, 1889, xxxii. 26.

333. A HUNTING SCENE IN THE FOREST OF FONTAINEBLEAU.

Signed : V. Blarenberghe.

A landscape, with two tall trees on the dexter ; in the foreground two huntsmen—one on a white, the other on a brown, horse—winding their horns, and hounds in full cry after a stag, which is seen in flight approaching trees in the distance on the sinister. Mansion in the distance, hills beyond.

Circular : diameter, $2\frac{5}{8}$ ins. Gilt setting.

Purchased for the fifth Duke of Portland at the Hancock sale, 1858. Cat., no. 312.

334. A HUNTING SCENE (companion to the preceding).

Signed : V. Blarenberghe.

A landscape, with two tall trees on the sinister, where the stag has been brought to bay and faces the hounds ; the huntsman on the brown horse winds his horn ; the white horse stands riderless ; his rider has dismounted and approaches the stag, knife in hand. Mansion in the distance, hills beyond.

Circular : diameter, $2\frac{13}{16}$ ins. Gilt setting.

Purchased for the fifth Duke of Portland at the Hancock sale, 1858. Cat., no. 313.

335. UNE FÊTE CHAMPÊTRE.

Artist : Van Blarenberghe. Signed : V. B.

Copied after the picture by Antoine Watteau in the National Gallery, Edinburgh. The composition is reversed, and there are only nine figures instead of eighteen as in the original. The colours of the dresses are different.

In the centre a lady in yellow dress and red mantle stands regarding a man on the sinister in red waistcoat and knee-breeches, and purple mantle lined with green ; between them are two couples ; on the dexter of the principal lady are

a girl in blue with attendant swain behind her, and a youth in red seated nearly full face. On the dexter side is a wall surmounted by a recumbent female figure.

Oblong, $2\frac{1}{16} \times 2\frac{3}{4}$ ins. On ivory. Gilt setting.

Purchased for the fifth Duke of Portland at the Hancock sale, 1858. Cat., no. 570.

336. LE MESSAGER DE L'AMOUR, or LE MESSAGER FIDÈLE.

After F. Boucher.

Copy in water-colours, probably by P. A. Baudouin.

Two shepherdesses—one seated nearly full face in a white dress, with crossed legs, the legs and feet being bare, her right arm round the neck of the other maiden who wears a grey-blue dress and who looks towards her companion. She holds a white dove which has brought a love-letter attached to its neck by a blue ribbon. The maiden in white is taking the letter with her left hand. On the dexter there are several sheep in repose, as well as a dog looking towards his mistresses; on the sinister a lamb and a basket of flowers. Background: a landscape with a fence, trees, and blue sky on the dexter; on the sinister a building, in front of which is a flowering shrub.

Oblong, $2\frac{1}{4} \times 3\frac{1}{16}$ ins. In a tortoiseshell piqué frame.

Purchased by the fifth Duke of Portland at the sale of the works of art of Captain Ricketts, 1861. Cat., no. 23. There stated to be by Boucher.

An almost identical copy is in the Victoria and Albert Museum.

Another copy, belonging to Baron de Schlichting, is reproduced on p. 20 of *La Miniature Française* by Henri Bouchot, 1907. It is stated to have been executed by P. A. Baudouin.

In the *Catalogue Raisonné* of the works of Boucher by André Michel, no. 1507 is described as: 'Le Messager fidèle. Une bergère tient un pigeon; son amie, autre bergère, attache une lettre d'amour au cou de l'oiseau'.

337. TWO YOUNG GIRLS.

Signed: J. Isabey.

The girls are seen head and shoulders full face, emerging from clouds that reach their breasts. The elder on the dexter has dark brown hair disposed in short curls with a rose on the left side; the hair of the younger girl is light brown and there are short curls over her ears. Background, light clouds.

Circular: diameter, $3\frac{3}{8}$ ins. On ivory.

Purchased for the fifth Duke of Portland at the Hancock sale, 1858. Cat., no. 1070.

There is resemblance between these girls and two represented at a some-

what older age by Isabey in a miniature reproduced as plate ccxxxv of the Catalogue of the Pierpont Morgan Collection, as to which Dr. Williamson says: 'These children are believed to have been the daughters of Admiral Coutteau'.

338. LA PETITE FILLE AU CHIEN.

Copy after J. B. Greuze.

A child in white dress and cap, seated on a chair to sinister, holding a dog in her arms. Grey stippled background.

Circular: diameter, $2\frac{5}{8}$ ins.

Purchased for the fifth Duke of Portland at the Hancock sale, 1858. Cat., no. 1310.

The original picture by Greuze is in the collection of the Earl of Dudley.

339. A YOUNG LADY, *temp.* Louis XVI.

Head and shoulders slightly to sinister; purple bodice with shoulder straps; white sleeves; powdered hair entwined with purple ribbon, curls falling upon shoulders. Dark background.

Oval, $2\frac{5}{8} \times 2\frac{3}{16}$ ins. On ivory. Gilt case.

Purchased for the fifth Duke of Portland at the sale of the collection of Matthew Uzielli, 1861. Private Cat., no. 984. (Without name.)

340. A FRENCH LADY, *temp.* Louis XVI.

Head and shoulders nearly full face; white dress with blue stripes; blue bow at bosom; rising lace collar; powdered hair brushed high above forehead, with a knot at the top, and a curl at each side of the face. Light olive background.

Oval, $2 \times 1\frac{5}{8}$ ins. On ivory. Gilt case.

Purchased for the fifth Duke of Portland at the Matthew Uzielli sale, 1861. Private Cat., no. 983. (Without name.)

341. LOUIS XV, 1710-74, King of France.

Head and shoulders to sinister; scarlet coat with narrow horizontal gold stripes; blue ribbon of watered silk diagonally from right to left; cap under left arm; short white wig tied with black ribbon; clean shaven. Grey background.

Circular: diameter, $1\frac{5}{16}$ ins. Gilt setting. On the back the fifth Duke of Portland has written: 'Louis XV from a snuff box'. He had acquired it at the Hancock sale, 1858. Cat., no. 276.

342. MARIE LECZINSKA, 1703-68, daughter of Stanilas Leczinski, King of Poland, and wife of Louis XV, King of France.

Head and shoulders to sinister; powdered hair, with jewels in the centre and red flowers on the right side; brown bodice edged with lace; over her shoulders a grey cloak embroidered with blue and red, and with magenta lining, fastened at the bosom by three jewels and a chain of pearls; a blue mantle lined with ermine is on the left shoulder and passes round the back. Background, foliage and sky, with a column on the dexter side.

Oval, $1\frac{1}{16} \times 1\frac{5}{8}$ ins. On ivory. Gilt setting.

Acquired by the fifth Duke of Portland. Bernal Collection, 1855. Sale Cat., no. 1012.

The features agree well with those of the Queen's portrait by J.-B. Vanloo at Versailles.

343. MADEMOISELLE DE GRAMONT.

Artist: Villers.

Half length, slightly to sinister, leaning with folded arms upon a bank; red bodice with shoulder straps, white sleeves and white gown; fair hair in which is a fillet. Dark grey background, with trees and foliage.

Circular: diameter, $2\frac{3}{8}$ ins. On ivory. Gilt setting. The card at the back is inscribed: 'Villers, peintre de la Reine. M^{lle} de Gramont'.

Purchased by the fifth Duke of Portland, December 1858, from William Phillips, the auctioneer.

In the collection of the Earl Beauchamp at Madresfield Court there is a miniature of a lady called La Comtesse de Gramont by P. A. Hall, and her features agree well with this portrait.

344. MADAME ELISABETH DE FRANCE, 1764-94, sister of Louis XVI.

Signed: Sicardi.

Half length, seated nearly full face, her right arm resting on a red cushion; roses in right hand, left hand not shown; pale greenish-blue dress, with a thin white scarf round the top and a white sash round the waist; powdered hair in a soft high mass over the head and falling in curls to the shoulders. Background: dark on the dexter, greenish-blue tinge on the sinister.

Circular: diameter, $2\frac{7}{16}$ ins. On ivory. Gilt setting. On the back the fifth Duke of Portland has written: 'Madame Elisabeth. Sicardi'. It was acquired by him, October 1859, from William Phillips, who had obtained the same from Paris.

345. MARIE-JEANNE PHLIPON, MADAME ROLAND, 1754-93.

Head and shoulders to dexter in profile; brown hair in curls to shoulders; white satin cap; necklace of four slender gold chains; pendant in left ear; a white scarf round the top of the bodice. Black background.

Oval, $2\frac{5}{8} \times 2\frac{1}{8}$ ins. Ormolu frame. Inscribed at back by the fifth Duke of Portland: 'Sicardi. Mad^e Roland'. It was purchased for him at the Hancock sale, 1858, Cat., no. 1078, where the same names of artist and subject are given.

M. André Pératé, of Versailles, writing 20 June 1910, says: 'Le portrait offre quelque ressemblance avec Madame Roland'.

346. MARIE-THÉRÈSE-CHARLOTTE, DUCHESSE D'ANGOULÊME, 1778-1851, daughter of Louis XVI and Marie-Antoinette.

Signed: Le chr. De Beaumon Pt. 1786.

Half length figure to dexter; white dress with double rows of pearls round her waist, her left arm, and her left wrist; hands crossed, holding a blue mantle which passes round her; a slender two-fold gold chain round her neck; fair curly hair in which are strings of pearls and a large white feather. Background: sky of grey, blue, and other tones.

Rectangular, $6\frac{1}{8} \times 5$ ins. Gilt frame.

Purchased for the fifth Duke of Portland at the Hancock sale, 1858. Cat., no. 1069.

Then called 'Marie Antoinette'.

Exhibited: Grafton Gallery, 1894. Cat., no. 493.

A photograph of the miniature was submitted to Monsieur Albert Vuaflart, of Paris (joint-author of *Les Portraits de Marie-Antoinette*), who wrote, 18 June 1909: 'À l'égard de l'autre miniature peinte par le chevalier de Beaumon, il est visible que divers traits caractéristiques de la Reine [Marie-Antoinette] s'y retrouvent; cependant je ne pense pas que l'artiste ait voulu représenter Marie Antoinette. À mon sens, il faut voir là un portrait de la Duchesse d'Angoulême. Il est donc tout naturel de retrouver dans cette effigie des caractères communs. Ce que je ne puis m'expliquer, c'est la date de 1786 que vous m'indiquez. Le costume, la coiffure, ne laissent aucun doute sur l'époque de l'exécution: extrême fin du XVIII^e ou commencement du XIX^e [siècle]'.

In a second letter, 29 July 1909, Monsieur Vuaflart says: 'Je suis en mesure de vous donner un renseignement positif concernant le personnage que représente la miniature signée: Le Chevalier de Beaumon, 1786. Sans le moindre doute, c'est la Duchesse d'Angoulême. La Collection de Vinck au Cabinet des Estampes de la Bibliothèque Nationale possède une gravure en couleurs au pointillé, imprimée à la poupée, qui est, en plus grand, l'exacte reproduction de la miniature. Cette estampe ne porte pas de nom de graveur, mais elle doit être italienne, puisque la légende: Duchesse d'Angoulême, etc., est en italien. Quant

à la date de 1786, elle demeure une énigme, car elle est inacceptable. Le personnage représenté, le costume, la coiffure, rien ne peut justifier cette date. Alors ? Peut-être cette date a-t-elle été ajoutée après coup par un marchand peu au courant ?

Her Majesty Queen Mary, when at Welbeck in 1912, was interested in the miniature, and graciously submitted a photograph of it to Dr. Zimmermann, Director of the Imperial Library, Vienna, who reported to Her Majesty that he entirely agreed with the identification of the portrait as that of the Duchesse d'Angoulême, stating that it was quite consistent with other portraits of the Duchess known to him, and adding that the date 1786 was impossible by reason of the costume.

The features agree closely with those of the Duchess as they appear in a print 'dessiné et gravé par John Godefroy'.

347. MARIE-ANTOINETTE-THÉRÈSE, PRINCESSE DES ASTURIES, *ob.* 1806.

Signed : Dun.

Three-quarter length, in a green dress with white sleeves, seated to dexter on a stone seat, left hand in her lap holding a book, right hand upon the left wrist, grey eyes, flaxen hair in which pearls are entwined. Sky and foliage in the background.

Circular : diameter, $3\frac{3}{8}$ ins. Gilt frame.

Purchased by the fifth Duke of Portland in 1861 at the sale of the collection of Captain Ricketts. Cat., no. 22 : 'A miniature by Dun. Marie Antoinette Princesse des Asturies, when young . . . from the Royal Collection'.

A similar miniature by Dun, representing a lady seated nearly full face, in a dress of violet and white, is no. 141 in the Wallace Collection. The supposition that the two ladies are one and the same person is strengthened by the fact that the initials M. A. surmounted by a coronet are marked on the back of the latter miniature.

The Princess Marie-Antoinette-Thérèse was one of the daughters of Ferdinand I, King of the Two Sicilies. In 1802 she married Ferdinand Prince des Asturies, who became Ferdinand VII, King of Spain, after her death.

348. LA REINE HORTENSE, 1783-1837.

Signed : Bouvier, 1800.

Nearly half length figure to sinister, with gaze directed to spectator ; white short-sleeved chemisette, partly covered by a violet upper garment ; yellow girdle with tassels ; brown hair, with ringlets on forehead. Olive background.

Oval, $2\frac{7}{8} \times 2\frac{1}{2}$ ins. Gilt frame.

Purchased, 5 May 1858, from C. F. Hancock, of 39 Bruton Street, by the fifth Duke of Portland, who made a memorandum stating that it came from the collection Marbœuf.

Eugénie-Hortense de Beauharnais married, 3 January 1802, Louis Bonaparte, brother of Napoleon I. Her husband was proclaimed King of Holland in 1806.

349. THE EMPRESS JOSÉPHINE, 1763-1814.

Head and shoulders to dexter, seated in a chair; white sleeveless dress fastened on the left shoulder with two gold buttons; a girdle of a double gold cord; black hair in which is a chaplet of blue and violet flowers, a small curl at each temple. Background, a black curtain withdrawn on the dexter, revealing a panel.

Oval, $2\frac{1}{8} \times 2\frac{1}{8}$ ins. Gilt frame.

Purchased, November 1862, by the fifth Duke of Portland, from William Phillips, who attributed it to Augustin.

Exhibited: Grafton Gallery, 1894. Cat., no. 431.

A photograph was submitted to M. André Pératé, of Versailles, who wrote, 26 June 1908: 'Le portrait rappelle assez fidèlement les traits de l'Impératrice Joséphine'.

No. 291 in the Wallace Collection is a very similar portrait of a lady unnamed. According to the inscription on its back it was painted by Madame Hamelin.

A miniature, almost identical with the Welbeck example, bearing the signature of Daniel Saint, was exhibited by the Duc d'Urach, of Stuttgart, at Brussels, 1912; Cat., no. 1081. It was called 'La reine Hortense', but in face it agreed with two other miniatures, each signed by Saint, and each called Joséphine, nos. 1082 *a* and 1083 *a* at the same Exhibition.

350. NAPOLEON I, 1769-1821.

Artist: François Soiron. Signed: Soiron père.

Head and shoulders full front, with face held to sinister; dark green coat, crossed diagonally from right to left by a red ribbon; gold epaulettes; a badge and a star on his left breast. Olive background.

Oval, $1\frac{7}{8} \times 1\frac{7}{16}$ ins. Enamel. In an ormolu and enamel frame.

Purchased for the fifth Duke of Portland at the Hancock sale, 1858. Cat., no. 696.

351. NAPOLEON I, 1769-1821.

Signed: Isabey, 1805.

Head and shoulders full front, the face held to sinister; black coat faced with white. Grey background.

Oval, $2\frac{1}{4} \times 1\frac{1}{4}$ ins. In a foliated metal frame.

Acquired by the fifth Duke of Portland.

A very similar miniature by Isabey was exhibited by the Grand-Duc de Bade at Brussels, 1912; Cat., no. 864 *a*. Another, in the collection of Prince Victor Napoleon, is reproduced on p. 87 of *J.-B. Isabey* by Madame de Basily-Callimaki, 1909.

352. NAPOLEON II, KING OF ROME, DUC DE REICHSTADT, 1811-32.

Artist : J. B. Isabey. Signed : I.

A drawing of a young child, head and shoulders, full face, wearing a closely-fitting cap.

Nearly circular, $1\frac{3}{4} \times 1\frac{9}{16}$ ins. In lead pencil on paper. In a foliated metal frame.

Acquired by the fifth Duke of Portland.

Illustrated : Dr. Williamson's *Portrait Miniatures*, 1904, pl. LXXXIX.

Dudley Heath's *Miniatures*, 1905, p. 140.

353. LOUIS PHILIPPE, KING OF THE FRENCH, 1773-1850.

Artist : Daniel Saint. Signed : Saint.

Head and shoulders nearly full face, in military uniform, clean shaven. Background, pale blue shading into white.

Oval, $1\frac{5}{8} \times \frac{3}{4}$ in. On ivory. Gilt case.

Purchased in June 1859, by the fifth Duke of Portland from William Phillips, who had obtained it from Paris.

354. CHARLOTTE ELIZABETH BENTINCK HAWKINS - WHITSHED, 1795-1825,
daughter of Sir James Hawkins-Whitshed, and great-aunt of the sixth Duke of Portland.

Half length figure fronting the spectator, with face turned to dexter ; right arm (on which is a canary) resting on a table covered with a crimson cloth ; lying on the table is a paper with two crayon holders, and other papers are propped up ; white dress fastened at the neck with a pearl-clasp ; pink ribbons at shoulders ; pink waistband, the ends of which are pink, white, and blue ; gold bracelet on right wrist ; brown curly hair. Olive background, with a crimson curtain on the sinister.

Rectangular, 5×4 ins. On ivory.

Given to the sixth Duke of Portland by Miss Sophia C. Hawkins, April 1904.

A similar miniature, with canary on left shoulder, belongs to Count Bentinck at Middachten.

Both appear to be copies, with small variations, after a painting by James Northcote, 1816.

355. A DAUGHTER OF THE FOURTH DUKE OF PORTLAND.

Half length figure seated slightly to sinister, right arm on the back of a chair which is covered with blue drapery ; white dress ; pink waistband ; left hand not shown ; brown hair parted in the middle and disposed in clusters of curls by the sides of the face. Grey stippled background.

Rectangular, $4\frac{1}{2} \times 3\frac{7}{8}$ ins. On ivory.

356. LADY LUCY JOAN CAVENDISH-BENTINCK, AFTERWARDS LADY HOWARD DE WALDEN, 1808-99.

Half length, seated on a stone seat ; white dress ; full front, with face turned to sinister, left hand in front of her to the dexter resting on the arm of the seat, which is covered with a crimson cloth ; her right elbow rests on this cloth and is raised to her shoulder ; a spaniel climbs up to her ; brown hair parted in the middle disposed in curls by the sides, one long lock falling in front of left shoulder. Column on the dexter, trees on the sinister, sky forming the rest of the background.

Rectangular, $4\frac{1}{2} \times 3\frac{7}{8}$ ins. On ivory.

Lady Lucy Joan Cavendish-Bentinck, fourth daughter of the fourth Duke of Portland, was born 27 August 1808,¹ and she married, 8 November 1828, Charles Augustus Ellis, sixth Lord Howard de Walden.

357. LIEUT.-GENERAL ARTHUR CAVENDISH-BENTINCK, 1819-77, son of Lord Charles Bentinck, and father of the sixth Duke of Portland.

Artist : Charles Turrell.

Head and shoulders three-quarters to sinister, in a fur coat ; hair, moustache, and whiskers turning grey. Background, varying shades of pale blue and grey.

Oval, $2\frac{7}{8} \times 2\frac{3}{8}$ ins. On ivory. Gold case, engraved : 'Major General Arthur C. Bentinck, æt. suæ 53'.

A replica belongs to Lady Ottoline Morrell.

358. WILLIAM JOHN ARTHUR CHARLES JAMES CAVENDISH-BENTINCK, AFTERWARDS SIXTH DUKE OF PORTLAND, K.G.

Artist : Ida Brown, 1858.

Represented when two months old, with a rattle in his hand.

A sketch in lead pencil on paper : oblong, $2\frac{3}{8} \times 4\frac{3}{16}$ ins. Inscribed on the back by Lady Hawkins-Whitshed with names of subject and artist : 'sketched from life by Ida Brown—Kinnaird, Feby 28th [18]58'.

¹ Cuckney Parish Register.

359. ALLEGORY IN HONOUR OF ALFONSO D'AVALOS, MARQUIS DEL VASTO, *ob.* 1546, Lieutenant-General of the army of Charles V.

Artist : Richard Gibson, after Titian. Dated : 1640.

The Marquis in armour stands in the centre, and he is supposed to be bidding farewell to his wife on his departure for the wars. The lady is seated, holding in her lap a globe of glass, the symbol of fragile happiness. Before her stand three figures : Cupid with a sheaf of arrows ; a female crowned with myrtle, her right hand at her bosom ; and a third figure holding a basket of flowers.

Square, $5\frac{1}{4} \times 5\frac{1}{4}$ ins. On card, on the back of which is written : ' Nico: de lange 1650 $\frac{3}{4}$ '. In a Bernard Lens pear-tree frame, with label at back inscribed by the second Earl of Oxford : ' The Marquis del Guasto and his Mistress. The original is by Titian. This Limning is by Gibson, 1640'.

G. Vertue's undated List, no. 52.

G. Vertue's Cat., 1743, no. 59.

Exhibited : Manchester, 1857, B 1.

The original by Titian is in the Louvre. A copy by Peter Oliver, dated 1629, is at Windsor Castle. One by David Des Granges, dated 1640, is at Ham House.

360. LADY MARY VILLIERS, DUCHESS OF LENNOX AND RICHMOND, 1623-85.

Half length, full front, face held slightly to dexter ; seated before a table covered with a fawn-coloured embroidered cloth, her right hand on the table holding flowers ; white dress, over which is a blue mantle with yellow and crimson lining, the ends of which she holds together at the bosom with her left hand ; light brown hair with curls in front of the shoulders ; pearl necklace ; pearl drop in each ear. Background : curtains of magenta, orange, mauve, and brown, with a column on the dexter side.

Oval, $4\frac{3}{4} \times 3\frac{7}{8}$ ins. On card. In a Bernard Lens pear-tree frame, on the back of which is a label inscribed by the second Earl of Oxford : ' Duch^s of Richmond. Villiers'.

G. Vertue's Cat., 1743, no. 8.

This limning is perhaps by the same hand as one of a lady (half length, with right hand at bosom), signed S. D. 1673, in the collection at Castle Howard. Each lady has an unnaturally long first finger and a short fourth finger embowed and divergent.

For biographical note, *vide* no. 72.

D d

361. EDWARD LORD HARLEY, AFTERWARDS SECOND EARL OF OXFORD, 1689-1741.

Inscribed and signed on the reverse : ' the R^t Hon^{ble} the Lord Harley
Oct y^e 30 1712. Bernard Lens Fecit by the life '.

Signed on the front : B L (*in monogram*) 1712.

Head and shoulders, body to sinister, face turned to spectator, clean shaven, long wig, long cravat, blue cloak. Brown background.

Oval, $2\frac{1}{8} \times 2\frac{1}{8}$ ins. On ivory. In a Bernard Lens pear-tree frame.

G. Vertue's Cat., 1743, no. 52.

362. LADY HENRIETTA CAVENDISH HARLEY, AFTERWARDS COUNTESS OF OXFORD, ob. 1755.

Artist : Nicholas Dixon. Signed : N D (*conjoined*).

Head and shoulders slightly to sinister ; red dress crossed diagonally from left to right by a double chain of pearls ; two jewelled clasps on right shoulder ; blue scarf over left arm ; brown hair in curly furrows, a long lock falls behind and is carried along the left shoulder. Background : a green curtain on dexter, blue sky on sinister.

Oval, $2\frac{1}{8} \times 2\frac{3}{16}$ ins.

G. Vertue's Cat., 1743, no. 164 : ' Henrietta Cavendish Holles when Young . . . '

G. Vertue (*Brit. Mus. Add.* 23072, p. 134) mentions this limning as having been ' done by Dixon whose feeble work shows him aged then '.

363. LADY CATHERINE DARNLEY, DUCHESS OF BUCKINGHAM, 1681¹-1743, AND HER SON EDMUND, SECOND DUKE OF BUCKINGHAM, 1716-35.

Artist : Bernard Lens. Signed : B L (*in monogram*).

Copy after the portrait by Seeman, no. 499 in the Welbeck Collection of Pictures.

The Duchess is seated at three-quarter length, nearly full face, in a greyish-white dress with a blue mantle falling from her left shoulder and gathered in her lap ; pearl drop in left ear ; loose brown hair, with a tiny curl at each temple and a long lock falling in front of the right shoulder ; right hand in her lap, left hand on the left shoulder of her young son who stands by her side holding flowers in his hands ; he wears a red cap with white feather. On the dexter side is a coronet.² Background : a wall on the dexter, garden-court with fountain on the sinister.

Oval, $5 \times 3\frac{3}{4}$ ins. On ivory.

Cat. of Welbeck Pictures, 1747, p. 24, no. 5.

¹ Collins, *Peerage*, 1710, p. 32, gives this date.

² The coronet was added by Lens and is not found in Seeman's picture.

Lady Catherine Darnley, daughter of James II and Catherine Sedley, Countess of Dorchester, married (1) in 1699, James Annesley, third Earl of Anglesey, who died in 1702; (2) in 1706, John Sheffield, Duke of Buckingham, who died in 1721. Horace Walpole, writing to Sir Horace Mann, Christmas Eve, 1741, describes the Duchess as 'more mad with pride than any mercer's wife in Bedlam'.

364. LADY FRANCES SPENCER, AFTERWARDS COUNTESS OF CARLISLE, ob. 1742.

Artist: Bernard Lens. Signed: B L (*in monogram*).

Copy after the portrait by Charles D'Agar, no. 134 in the Welbeck Collection of Pictures.

Three-quarter length, standing, nearly full face, as a shepherdess; blue dress; crook in her right hand, spray of flowers in her left; on her left side is a lamb bleating; loose brown hair. Background, landscape with trunk of tree on the sinister.

Oval, $5 \times 3\frac{3}{4}$ ins. On ivory.

Cat. of Welbeck Pictures, 1747, p. 24, no. 6.

List, 1890, no. 144. (Called in error 'Lady Harley'.)

Lady Frances Spencer was daughter of Charles Spencer, second Earl of Sunderland, and his first wife Arabella, daughter of Henry Cavendish, second Duke of Newcastle. In 1717 she became the wife of Henry Howard, Viscount Morpeth, who became fourth Earl of Carlisle in 1738.

365. A PHILOSOPHER IN MEDITATION.

A composition in brown: three-quarter length figure leaning to dexter with clasped hands against parchments which lie in front of him; he gazes upwards towards a lamp which is fixed on the wall and which illuminates his cell. A skull is in the dexter lower corner.

Rectangular, $4\frac{13}{16} \times 3\frac{13}{16}$ ins. On vellum.

G. Vertue's Cat., 1743, no. 35. (Artist not named.)

366. DEMOCRITUS.

An old man, head and shoulders to dexter, with face turned to spectator; he is laughing, and wears a fur hat, green coat, and red cloak; right hand raised. Olive background.

Oval, $3\frac{1}{2} \times 2\frac{1}{2}$ ins. On ivory.

Acquired by Edward Lord Harley from Matthew Prior, as appears by a bill in the handwriting of Adrian Drift (Prior's Secretary), 28 April 1719: 'For Two Pictures of Democritus and Venus: on Ivory £10 15s.'

G. Vertue's Cat., 1743, no. 16.

McKay's Inventory, 1880, no. 114. (Called Diogenes.)

367. VENUS.

Three-quarter length undraped figure seated to dexter; long loose dark brown hair falling in front of her right shoulder, where it is held by her left hand. Background, a wall, with foliage at each side.

Octagonal, $3\frac{3}{16} \times 2\frac{5}{16}$ ins. On ivory.

Acquired by Edward Lord Harley in 1719 from Matthew Prior. *Vide* note on no. 366. G. Vertue's Cat., 1743, no. 92.

368. Called St. Matthew.

An aged man, head and shoulders to sinister, grey hair, moustache, and beard. Olive background.

Oval, $3 \times 2\frac{3}{8}$ ins. In oils on copper.

Framed in pear-tree stained black for Edward Lord Harley by Bernard Lens, on whose bill, 8 May 1719, it is charged as 'an Old man's head Painted in Oyle on Copper'.

Welbeck Inventory, 1854, no. 170: 'A Saint painted in oil on copper'.

McKay's Inventory, 1880, no. 117. (Called St. Peter.)

There is resemblance between this and a picture of St. Matthew by Guercino at Windsor Castle.

369. HEAD OF A GIRL.

Head and shoulders, the face bent a little towards the right shoulder; brown hair with a knot at the crown, and stray locks falling upon the shoulders; dull yellow drapery. Grey background.

Nearly circular, $2\frac{3}{4} \times 2\frac{7}{16}$ ins.

Framed in pear-tree stained black for Edward Lord Harley, 13 May 1719, by Bernard Lens, on whose bill it is described but not named.

McKay's Inventory, 1880, no. 127.

370. Called 'A DANISH LADY'.

Three-quarter length figure seated on a chair slightly to sinister, right arm resting on a table on which stands a glass of flowers; a closed fan in her right hand; left hand raised over the head of a small spaniel; blue dress with lace flounce; front of bodice richly jewelled; over her lap and right arm a crimson mantle lined with ermine; over her shoulders a blue scarf embroidered with small white flowers; four strings of pearls round each wrist; powdered hair brushed high; lace cap with flowers on its dexter side. On the sinister side of the picture is a spinet with open music. Background: green curtain on dexter, mansion and sky on sinister.

Oval, $4\frac{1}{2} \times 3\frac{11}{16}$ ins.

Purchased by the fifth Duke of Portland, June 1859, from William Phillips, who described it as 'a Danish Lady of title', and stated that he obtained it from Paris.

There is some resemblance between this portrait and the principal lady in a group called the Family of the Ambassador of Denmark to Louis XV, belonging to the Earl of Rosebery. (Burlington Fine Arts Club, Cat., 1889, pl. xxxiv.)

371. JAMES SCOTT, DUKE OF MONMOUTH AND BUCCLEUCH, K.G., 1649-85. (Plate XXI.)

Signed : R. White delin:

Head and shoulders slightly to sinister; in armour, with the ribbon of the Order of the Garter diagonally from left to right; long lace cravat; long wig; clean shaven, a mole on the right side of his upper lip.

Oval, 5×4 ins. In lead pencil on vellum.

Cat. of Welbeck Pictures, 1747, p. 38, no. 20.

The gilding of the frame for this drawing is charged on the Earl of Oxford's bill from Bernard Lens, 13 January 1730-1.

372. CHARLES II, 1630-85. (Plate XXI.)

Signed : R. White fecit 1684.

Head and shoulders, the face held slightly to dexter, in robes, wearing the collar and George of the Order of the Garter; long lace cravat, long wig, clean shaven.

Oval, 5×4 ins. In lead pencil on vellum.

Cat. of Welbeck Pictures, 1747, p. 38, no. 18.

A copy, signed G. White, 1702, is no. 219 in the collection of Mr. Francis Wellesley. It formerly belonged to Mr. Jeffery Whitehead.

373. WILLIAM III, 1650-1702.

Signed : Jacobus Christian.¹

Copy after a portrait by Sir Godfrey Kneller.

Head and shoulders nearly full face in robes, wearing the collar and George of the Order of the Garter; lace cravat, clean shaven, long dark wig. Brown background.

Oval, $2\frac{3}{4} \times 2$ ins. In oils on copper.

Welbeck Inventory, 1854, no. 224.

Exhibited : Stuart Exhibition, New Gallery, 1888-9, no. 235-15. (In one edition of the Cat., no. 300.)

¹ Two persons called Jacob Chrestien, or Chretien, received grants of denization, the one in 1696, the other in 1700 (Dr. W. A. Shaw's *Denizations and Naturalizations*, 1911, pp. 243 and 311).

374. *Called 'ST. BERNARD'.*

Small whole length figure standing to sinister, black habit, pastoral staff in right hand, open book in left, golden halo round the head, mitre standing on the ground. Landscape background.

Rectangular, $3\frac{1}{2} \times 2\frac{7}{8}$ ins. In oils on copper. In a black ebony frame.

Cat. of Welbeck Pictures, 1861, no. 550.

375. A GENTLEMAN.

Head and shoulders almost full face, with body to sinister, blue eyes, long brown wig, clean shaven, purple habit, lace cravat, and blue ribbons. Brown background.

Oval, $3 \times 2\frac{5}{8}$ ins. In oils on copper. In a carved ebony frame. Above are two cupids holding a wreath; below is a shield of arms charged with two legs booted and spurred saltire-wise surmounting a negro's head. At the back is a label: 'Corneille'.

McKay's Inventory, 1880, no. 228.

Monsieur André Pératé, of Versailles, wrote, 5 September 1905: 'La petite miniature représente un seigneur de la cour de Louis XIV; mais ce n'est certainement pas Pierre Corneille. Je ne connais pas les armes qui figurent sur le cadre.'

There is resemblance between this miniature and a portrait of Michel Bégon, 1638-1710, French administrator, Governor of the French Isles of America, and Governor of Canada, engraved by J. Lubin.

376. ELIZABETH CUMBERLAND, LADY EDWARD BENTINCK, *ob.* 1837.

A crystoleum after the portrait by G. Romney.

Head and shoulders to sinister, blue dress with white frills, straw hat with plum-coloured ribbons tied under the chin.

Circular: diameter, $3\frac{5}{8}$ ins.

Purchased from Mr. A. Bailey, 42A North End Road, West Kensington, 1906.

In the original picture, which is in the collection of Lord Hillingdon, and of which there is a copy by George Romney at Welbeck Abbey, the dress is white and the ribbons are blue.

377. THE PRESENTATION IN THE TEMPLE.

A composition of eleven figures (four men, four women, and three children). A woman on the extreme dexter carries a basket containing a pair of doves.

Oval, $5\frac{7}{8} \times 7\frac{3}{4}$ ins. Enamel.

G. Vertue's Cat., 1743, no. 1. (Artist not named.)

378. ST. ANDREW.¹

Head and shoulders, full front, but head looking upward to sinister; white hair, moustache, and beard; hands crossed over his breast; blue cloak over right shoulder.

Oval, $2\frac{1}{16} \times 2\frac{3}{8}$ ins. A limning on vellum.

One of 'Four Apostles', Welbeck Inventory, 1854, nos. 13 to 16.

379. ST. JOHN THE EVANGELIST.

Half length, seated to sinister in a blue coat, left hand supporting his face, in his right hand a quill pen wherewith he is writing in a book.

Oval, $2\frac{1}{16} \times 2\frac{3}{8}$ ins. A limning on vellum.

One of 'Four Apostles', Welbeck Inventory, 1854, nos. 13 to 16.

380. ST. MATTHIAS.

Head and shoulders to dexter looking upward, blue cloak, hands crossed on breast, in his left hand an axe. Grey background.

Oval, $2\frac{1}{16} \times 2\frac{3}{8}$ ins. A limning on vellum.

One of 'Four Apostles', Welbeck Inventory, 1854, nos. 13 to 16.

381. ST. JAMES THE GREAT.

Head and shoulders to dexter in profile, dull blue coat and brown cloak, a pilgrim's staff in his right hand. Blue background.

Oval, $2\frac{1}{16} \times 2\frac{3}{8}$ ins. A limning on vellum.

One of 'Four Apostles', Welbeck Inventory, 1854, nos. 13 to 16.

382. THEODORE DE FÜRSTENBERG, BISHOP OF PADERBORN, *ob.* 1618.

Signed: Theodorus Malthann ad vivum Depinxit.

Head and shoulders to sinister. An ink and wash drawing, inscribed by the artist: 'Theodorus D. G. Episcopus Pater[bornen]sis, S. R. Imperii princeps. A. 1606, Æ. 58'.

On paper, $7\frac{5}{8} \times 5\frac{7}{8}$ ins.

Found in a parcel of miscellaneous prints at Welbeck, 1907.

Theodore de Fürstenberg was elected Bishop of Paderborn in 1585. Moreri's Dictionary states that he was 71 at the time of his death.

¹ St. Matthew and St. Peter, executed in a style very similar to that of nos. 378 to 381, and probably by the same hand, are (1916) in the possession of Mr. S. Richards, Nottingham.

383. SIR FRANCIS WALSLINGHAM, *ob.* 1590.

Artist : Lady Elizabeth Harley, Marchioness of Carmarthen.

Copy after the engraving on p. 82 of Holland's *Heræologia*, 1620.

Within an oval, head and shoulders slightly to sinister. A pen-and-ink drawing on paper, 6 × 5 ins.

Cat. of Welbeck Pictures, 1747, p. 38, no. 14. (Subject and artist named.)

384. HENRI II, KING OF FRANCE, 1519–59.

Small whole length figure standing to sinister, face in profile, flat cap with feather, right hand on hip, left on hilt of sword.

An ancient drawing on paper, $10\frac{1}{8} \times 6\frac{1}{2}$ ins., inscribed on the back : ' Henry 2^e Roy de france '.

Found in a parcel of miscellaneous prints at Welbeck, 1907.

385. LADY DOROTHY CAVENDISH, AFTERWARDS DUCHESS OF PORTLAND, 1750–94.

Head and shoulders to dexter in profile. Cut out in white paper, mounted on black, $4 \times 3\frac{3}{8}$ ins., inscribed with name.

385a. WILLIAM HENRY CAVENDISH BENTINCK-SCOTT, LORD WOODSTOCK, afterwards Marquess of Titchfield, 1796–1824 (eldest son of the fourth Duke of Portland).

Head and shoulders to sinister in profile. Cut out in black paper, mounted on white, oval, $2\frac{5}{8} \times 2\frac{1}{8}$ ins., inscribed at back by Lady Mary Bentinck : ' Profile of Lord Woodstock at 10 Months old, 1797 '.

386. A GENTLEMAN (French, *temp.* Louis XIV).

Bust in profile to sinister, long wig. An ivory medallion. Circular : diameter, $3\frac{1}{8}$ ins. In a turned ebony case.

387. DR. DANIEL CHARLES SOLANDER, F.R.S., 1736–82, botanist.

Head and shoulders in profile to sinister, on a grey-blue ground. A Wedgwood medallion ; oval, $3 \times 2\frac{1}{2}$ ins. Modelled in 1775 by John Flaxman for Josiah Wedgwood. (Meteyard's *Josiah Wedgwood*, 1866, ii. 323.)

Welbeck Inventory, 1854, no. 258.

Dr. Solander arranged the Natural History Museum of Margaret Duchess of Portland.

388. LORD WILLIAM BENTINCK, G.C.B., G.C.H., 1774-1839, Governor-General of India.

Head and shoulders to dexter in profile, modelled in wax. On an oval black mount, $4\frac{3}{8} \times 3\frac{11}{16}$ ins.

Sold at Christie's, 13 July 1906. Cat., no. 51. Purchased by Jessica Lady Sykes, and given by her to the sixth Duke of Portland.

Lord William Henry Cavendish Bentinck was the fourth son (second of those who survived infancy) of the third Duke of Portland. He was Governor of Madras, 1803-7; became Minister Plenipotentiary to the Court of Sicily, 1811; K.B., 1813; G.C.B., 1815; G.C.H., 1817; and was Governor-General of India, 1827-35.

389. GEORGE CANNING, 1770-1827, Prime Minister.

Signed: C. H. Weigall fec. London.

Bust in profile to dexter. Wax impression from an intaglio gem. Circular: diameter, $2\frac{1}{16}$ ins.

A replica is in the collection of the Duke of Sutherland.

The artist exhibited an impression from the intaglio at the Royal Academy, 1828. Cat., no. 1099.

390. FRANCIS RUSSELL, FIFTH DUKE OF BEDFORD, 1765-1802.

Bust in profile to dexter, in Derby Biscuit China, modelled after a marble bust executed by Nollekens, 1801.¹

Oval, $4\frac{3}{4} \times 3\frac{3}{8}$ ins.

Purchased, 2 March 1909, at the sale of the collection of William Bemrose, F.S.A., of Derby. Sale Cat., no. 369 (among plaques by Spengler²): 'Medallion of Duke of Portland, in profile, oval biscuit', but the name of the subject is in error.

A replica is in the Whitworth Institute, Manchester.

391. QUEEN ANNE, 1665-1714.

Bust in profile to dexter, represented as Pallas, wearing a helmet surmounted by a lion.

Modelled in wax of a pink tone on a circular black mount: diameter, 3 ins. Gilt frame.

There is much resemblance of style between this wax and a puncheon for

¹ J. G. Hancock engraved a medal after the same bust. Its reverse commemorates the Duke's services to agriculture: 'Tibi vota quotannis agricolae facient'.

² J. J. Spengler was a Frenchman who modelled for the Derby China Works, circa 1790-5. (Jewitt's *Ceramic Art of Great Britain*, 1878, ii. 94-6.)

a helmeted head of William III, preserved among the relics of the Roettiers in the British Museum. The latter is illustrated in Miss Helen Farquhar's *Portraiture of our Stuart Monarchs* (*British Numismatic Journal*, ix. 270).

392. DESIGN FOR A MEDAL TO COMMEMORATE THE INSTITUTION OF THE SOUTH SEA COMPANY, 1711.

Probably by Ferdinand de St. Urbain. Marked : S. V.

In the foreground a native is handing a bale to a sailor, and another sailor is carrying away a bale on his back. Ships in the background. Legend : 'A GADIBUS USQUE AURORAM', and in the exergue : 'SOCIETAS NEGOT: AD MAR. PACIF. INST: 1711'.

Circular : diameter, $4\frac{1}{4}$ ins. A drawing in lead pencil on paper.

Found among papers of Robert Harley, Earl of Oxford.

393. DESIGN FOR A MEDAL ON THE YIELDING OF DUNKIRK, 1712.

Probably by Ferdinand de St. Urbain.

A female figure, in a dress powdered with fleurs-de-lis, advances from the sinister with a key in her right hand, and in her left a scroll charged with the arms of Dunkirk (per fesse a lion passant and a dolphin). She offers the key to a seated figure of Britannia, whose dress is powdered with roses and thistles, and who stretches forth her right hand to receive it. Legend : 'ARRHA PACIS', and in the exergue : 'DUNKERKA DEDITA VII IULII MDCCXII'.

The admission of English troops into Dunkirk, as a pledge of French good faith, was the condition upon which Bolingbroke insisted for the continuance of the negotiations which had been opened at the Congress at Utrecht. Hence the motto.

Particular of Things in the Black Ebony Cabinet, 1741, no. 106.

394. DESIGNS FOR A MEDAL TO COMMEMORATE THE PEACE OF UTRECHT, 1713.

Artist : John Croker.

Obverse : bust of Queen Anne in profile to dexter with wreath of laurel in her hair ; legend : 'ANNA · D: G: MAG: BRI: FR: ET · HIB: REG:'. Reverse : Britannia, with an olive branch in her right hand, and spear and shield in her left. On the dexter side, sea and ships ; on the sinister, two men, one ploughing, the other sowing. Legend : 'COMPOSITIS · VENERANTVR · ARMIS', and in the exergue : 'MDCCXIII'.

Circular, each $3\frac{3}{16}$ ins. In lead pencil on paper.

Sent by Sir Isaac Newton, Master of the Mint, 13 June 1713, to Robert

Harley, Earl of Oxford, Lord High Treasurer, with a desire that the draughts might be laid before the Queen and Council. (Sir Isaac's letter is at Welbeck.)

The medal (an example of which accompanies the drawings) was struck and distributed to members of the Houses of Parliament. The motto is from Horace, *Odes*, iv. 14. 52.

Particular of Things in the Black Ebony Cabinet, 1741, no. 111.

Reproduced in Miss Helen Farquhar's *Portraiture of our Stuart Monarchs* (*British Numismatic Journal*, x. 262).

395. LADY MARGARET HARLEY, AFTERWARDS DUCHESS OF PORTLAND, 1715-85.

Signed: Opus marmor M. Rysbrake, Londini. Geo. Vertue sculp.

Bust, full front, engraved on a copper-plate by G. Vertue after a marble bust executed in 1723 by J. M. Rysbrack.

Rectangular, $5\frac{1}{8} \times 3\frac{1}{8}$ ins.

396. WINIFRED DUCHESS OF PORTLAND.

Artist: Mrs. Emily Barnard.

Head and shoulders nearly full face, white drapery, pearl necklace. Background, white tinged with pale blue.

Oval, $2\frac{5}{16} \times 1\frac{7}{8}$ ins. On ivory.

A similar portrait, but with a different necklace, also the work of Mrs. Barnard, was reproduced in *The Woman at Home*, August 1906.

Winifred Anna Dallas-Yorke became the wife of William Arthur sixth Duke of Portland, 11 June 1889.

397. LADY VICTORIA CAVENDISH-BENTINCK (daughter of William Arthur sixth Duke of Portland, K.G.).

Artist: Miss Annie Howard. Signed: A. Howard, 1893.

Half length, full face, white dress with pale blue sash, pale blue ribbon in hair, hands not shown. Background, white tinged with blue.

Oval, $2\frac{7}{8} \times 2\frac{1}{4}$ ins. On ivory. Gold setting, engraved with name and date '28th December 1893'.

398. LADY VICTORIA CAVENDISH-BENTINCK.

Artist: Mrs. Emily Barnard, 1900.

Head and shoulders, full face, blue ribbon in hair, white dress.

Oval, $3\frac{1}{16} \times 3\frac{1}{16}$ ins. On ivory.

399. WINIFRED DUCHESS OF PORTLAND.

Artist : Charles Turrell. Signed : C. T. 1890.

Half length, very slightly to sinister, with gaze directed to spectator, white dress with pink bow at bosom and pink waistband, pearl necklace with pendent pearl in centre. Background, misty blue with some flowers.

Oval, $3\frac{11}{16} \times 2\frac{3}{4}$ ins. On ivory. Gold and enamel case.

400. LADY OTTOLINE VIOLET ANNE CAVENDISH-BENTINCK, afterwards Lady Ottoline Morrell (sister of William Arthur sixth Duke of Portland, K.G.).

Artist : Charles Turrell. Signed : C. T. 1890.

More than half length figure seated to dexter, with hands folded in lap; long hair. Blue background with suggestions of flowers.

Oval, $3\frac{11}{16} \times 2\frac{3}{4}$ ins. On ivory. Gold and enamel case, engraved with name and date. Hair at back.

Given by Lady Ottoline Morrell, 1915.

S1. ARMAND-JEAN DU PLESSIS, CARDINAL, DUC DE RICHELIEU, 1585-1642.

Head and shoulders to dexter, in red habit and cap, blue ribbon round his neck, grey hair, moustache and pointed beard. Grey background.

Oval, $\frac{9}{16} \times \frac{7}{16}$ in. A limning set in the bezel of a gold ring.

Particular of Things in the Black Ebony Cabinet, 1741, no. 42.

S2. QUEEN ELIZABETH, 1533-1603.

Artist : Souville.

Copied after the portrait by Marc Gheeraerts, no. 122 in the Welbeck Collection of Pictures.

Head and shoulders slightly to dexter, white embroidered dress, a collar set with jewels and pearls round her neck, falling ruff edged with lace, tiara set with pearls and jewels.

Oval, $2 \times 2\frac{3}{4}$ ins. A limning set inside the lid of a tabatière of tortoiseshell, piqué of gold in oriental style.

This box was given to Edward Lord Harley by Matthew Prior, who had bought it at Paris. Writing to Lord Harley, 13 March 1721-2, Adrian Drift (Prior's Secretary) says: 'The Picture was done from the Original of Queen Elizabeth (now in Your Lordship's possession) by Mr. Suville'.

S 3. LADY HENRIETTA CAVENDISH HARLEY, AFTERWARDS COUNTESS OF OXFORD, ob. 1755.

Probably by Bernard Lens.

Copied after the portrait painted in 1714 by Kneller, no. 62 in the Welbeck Collection of Pictures.

Nearly half length, in green hunting dress laced with silver bands, long cravat, black hat edged with silver lace, blonde wig. Background, trees and sky.

Oval, $3\frac{1}{16} \times 2\frac{3}{16}$ ins. A limning set inside the lid of a tabatière of tortoiseshell.

Welbeck Inventory, 1854, no. 238.

S 4. WILLIAM PRINCE OF ORANGE, AFTERWARDS KING WILLIAM III, 1650-1702.

Artist: Ozias Humphry, 1769. Signed: O H (*in monogram*).

Copied after the portrait by Caspar Netscher, painted in 1674, no. 179 in the Welbeck Collection of Pictures.

Head and shoulders slightly to sinister, in armour, short lace cravat. Olive background.

Oval, $1\frac{3}{8} \times 1\frac{3}{16}$ ins. On ivory. Set in the lid of a circular tabatière of enamel imitating grey watered silk.

Writing to her husband, 8 June 1769, Dorothy Duchess of Portland says: 'I have carried King William's Picture to Mr Humphreys, I dare say he will do it vastly well. I saw some charming Pictures of his doing at his own House, & he will begin it as soon as we send him the size'.

Inventory of Jewellery at Bulstrode, 1809, no. 11.

S 5. LORD RICHARD CAVENDISH, 1752-81.

Artist: Ozias Humphry.

Copied after the portrait painted by Sir Joshua Reynolds in 1780, no. 133 in the Welbeck Collection of Pictures.

Head and shoulders to dexter, clean shaven, fair hair, dark red coat. Brown background.

Oval, $1\frac{1}{16} \times 1\frac{7}{16}$ ins. On ivory. Set inside the lid of a shuttle-shaped étui of ivory.

Inventory of Jewellery at Bulstrode, 1809, no. 18.

A replica, showing a little more of the figure, is in the collection of the Duke of Devonshire.

Vide note on no. 229.

S 6. FREDERICK THE GREAT, KING OF PRUSSIA, 1712-86.

On horseback in profile to dexter.

Oval, $1\frac{3}{16} \times 1\frac{1}{2}$ ins. Painted on mother-of-pearl. Set in a circular bonbonnière of white vernis martin with gold mounts.

Cat. of Works of Art at Welbeck, 1897, no. 196.

The portrait appears to be a copy after a miniature by Daniel Chodowiecki, reproduced on p. 257 of Lemberger: *Die Bildnis-Miniatur in Deutschland*, of which there is a repetition at Castle Howard.

S 7. A YOUNG GIRL WITH A DOG.

Half length, to sinister, in white dress, a dog in her arms. Olive background.

Oval, $1\frac{3}{16} \times 1$ in. On ivory. Set in a circular bonbonnière of glass with gold mounts.

Cat. of Works of Art at Welbeck, 1897, no. 207.

S 8. PORTRAITS OF A LADY AND A GENTLEMAN.

The lady nearly full face; powdered hair brushed high, with lace kerchief falling behind; a pink ribbon over her left shoulder. Light olive background.

The gentleman, head and shoulders, in profile to dexter; grey hair; clean shaven; black coat. Dark brown background.

Each oval, $1\frac{3}{16} \times 1$ in. On ivory.

Set on the front and back of an ivory card-case, lettered: 'Souvenir d'Amitié'.

Wedding present to the sixth Duke of Portland from Lady Isabella Keane, 1889.

S 9. NAPOLEON I, MARIE-LOUISE, AND THEIR SON, THE KING OF ROME.

Artist: Menuisier.

Three miniatures set in a chased gold box, which was purchased by the fifth Duke of Portland in 1861 at the sale of the collection of Captain Ricketts. Cat., no. 268.

Napoleon. Signed: 'Menuisier, 1815'. Head and shoulders full face, in dark green military coat with red facings and gold epaulettes. Background, a plum-coloured curtain, withdrawn on the sinister revealing a column.

Oval, $2\frac{5}{16} \times 1\frac{5}{8}$ ins. On ivory.

Marie-Louise. Signed: 'Menuisier, 1812'. Head and shoulders nearly full face, white dress, pink waist-band, roses in hair, over the head a thin white scarf tied under the chin with pink ribbon. Background, very pale blue shaded with white.

Oval, $2\frac{1}{4} \times 1\frac{5}{8}$ ins. On ivory.

The King of Rome. Signed: 'M 1819'. A young child with face held to sinister, flaxen curly hair, blue jacket with short sleeves, a red ribbon diagonally from right to left. Background, pale blue shaded with white.

Oval, $2 \times 1\frac{1}{2}$ ins. On ivory.

A similar miniature of Napoleon, signed: 'M 1817' is reproduced as the work of Isabey on p. 151 of *J.-B. Isabey* by Madame de Basily-Callimaki, 1909, the original belonging to Prince Victor Napoleon.

From the same collection a similar miniature of the King of Rome, attributed to Isabey, but apparently signed: 'M' followed by a date, appears on p. 127 of the same book.

In the same book, on p. 157, there is a similar portrait of Marie-Louise on a smaller scale.

S 10. QUEEN MARIE-ANTOINETTE, 1755-93.

After a portrait by J. S. Duplessis.

Head and shoulders to dexter, in a dress of yellow, pink, and white; powdered hair brushed high; two strings of pearls round neck. Background, a plum-coloured curtain and sky.

Oval, $2\frac{3}{16} \times 1\frac{13}{16}$ ins. On ivory. Set in the lid of an oblong gold box, chased and carved in relief, and ornamented with four brilliants.

Wedding present to the sixth Duke of Portland from M. Deschamps, 1889.

A photograph was submitted to M. Albert Vuaflart, of Paris, who wrote, 29 July 1909: 'Indiscutablement l'original a été peint par Duplessis en 1773; il appartient à Mad. la Marquise de Ganay. Et pourtant je puis vous affirmer que la miniature n'est pas contemporaine. Et savez-vous pourquoi? Tout simplement à cause du collier de perles à deux rangs. Ce bijou n'est pas de 1773; il est apparu à la fin du XVIII^e siècle et mis à la mode dans les portraits de Mad. Vigée-Lebrun. À mon avis cette miniature est de la Restauration; à ce moment on rechercha avec passion les effigies de la Reine-martyre; quelqu'un fit copier la peinture de Duplessis, et c'est cette copie minuscule d'un tableau du XVIII^e, exécutée au XIX^e [siècle], que vous possédez'.

S 11. THE EMPRESS JOSÉPHINE, 1763-1814.

Signed: Augustin.

Head and shoulders to sinister; white dress cut straight across bosom, ornamented with gold; lace frills on shoulders; emerald necklace with pendent pearls; pearl drop in each ear; tiara of pearls and emeralds. Background, a brown curtain shot with green and other shades.

Oval, $2\frac{1}{16} \times 2\frac{3}{16}$ ins. On ivory. Set in gold and blue enamel in a circular bonbonnière of tortoiseshell.

Purchased by the fifth Duke of Portland from William Phillips, the auctioneer, November 1862.

McKay's Inventory, 1880, no. 237.

Exhibited: Grafton Gallery, 1894. Cat., no. 446.

This appears to be a copy of the portrait by F. Gérard, at Versailles, reproduced as the frontispiece in *Joséphine Empress and Queen* by F. Masson, 1899.

A similar miniature, showing more of the figure, signed Isabey, 1809, was exhibited by Mr. C. E. Lees at the Burlington Fine Arts Club, 1889, and is reproduced in the Catalogue of the Exhibition, pl. xxxiii.

S 12. MADAME SAUVÉ.

Rather more than half length, seated, nearly full face; white dress; blue mantle fastened under the chin with a pink bow, and with another pink bow at the left elbow; right hand on the back of a maroon chair; left hand holding a mask; roses in her powdered hair. Background, a grey figured wall, with a column on the dexter.

Circular: diameter, $2\frac{3}{16}$ ins. On ivory. Set in a circular bonbonnière of dark brown vernis martin.

Purchased, December 1858, by the fifth Duke of Portland from William Phillips, who described the portrait as that of 'Mad^e de Sauve by La Tour'.

Perhaps this miniature represents Madame Sauvé, who was 'femme de chambre du duc de Bourgogne', and to whom references may be found in the *Mémoires du Duc de Luynes*, October 1751 and March 1752.

S 13. NASR-ED-DEEN, SHAH OF PERSIA, 1829-96.

Bust nearly full face; wearing a round hat, in front of which is a jewel surmounted by an aigrette; black moustache; no beard. Grey background.

Oval, $1\frac{3}{16} \times 1\frac{5}{16}$ in. On ivory. Set upon the lid of an irregularly oval tabatière of gold enamelled with green, the lid thickly set with brilliants. Inside the lid is the following inscription: 'Presented by the Shah of Persia to the 6th Duke of Portland when Master of the Horse, on the occasion of his Visit to London in July 1889'.

When the Shah visited England in 1873, a medal (engraved by A. B. Wyon) was struck by order of the Corporation of London to commemorate his reception by the City.

S14. FRANZ JOSEPH I, EMPEROR OF AUSTRIA.

Signed: C. v. Kobierski.

Head and shoulders full front, the face held slightly to sinister; white coat crossed diagonally from right to left by a white ribbon of watered silk with pink edges; wearing badges of several orders; scanty hair turning grey; brown moustache and side whiskers. Grey background.

Oval, $1\frac{1}{8} \times 1\frac{3}{8}$ ins. On ivory. Set within brilliants upon the lid of an engraved tabatière of gold. Inside the lid is the following inscription: 'Presented by the Emperor of Austria to the 6th Duke of Portland when Master of the Horse, in remembrance of H.I. & R.H. Crown Prince Rudolf's presence during the Celebration of Her Majesty the Queen's Jubilee, 21st June 1887'.

S15. HENRIETTA SCOTT, MARCHIONESS OF TITCHFIELD, afterwards Duchess of Portland, 1774-1844.

Artist: Andrew Plimer.

Head and shoulders three-quarters to dexter, with gaze directed to spectator, powdered hair (in which a white fillet is entwined) falling in curls to shoulders, white dress. Background, white tinted with pale blue.

Circular: diameter, $1\frac{7}{8}$ ins. On ivory. Set in the lid of a gold snuff-box, decorated with blue and white enamel bands. (London hall-mark: 1794-5; maker's mark C. B. = Cornelius Bland.)

Purchased at Christie's, 21 May 1914. Cat., no. 93. From the collection of Violet Viscountess Melville.

Very similar to no. 238. *Vide* note on no. 237.

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